

MODERN LANGUAGE NOTES.

Baltimore, February, 1897.

A FINAL NOTE ON RECENT BRITICISMS.

IN MOD. LANG. NOTES (December, 1894, and December, 1895), I have drawn attention to the neologisms which abound in the recent writings of British authors, and I have given examples of this freakishness in the British use of the English language. I add now a baker's dozen more of the many which have passed under my eyes since the last list was here published.

COOK-GENERAL: In the London *Guardian* of April 22, 1896, is the following advertisement:—

Wanted, Cook-General, for doctor's house at Retford; about 23; good character; Church-woman. 2 in family, 2 servants. Address Mrs. Cholmeley, 95, Comeragh-road, West Kensington.

The compound word 'Cook-General' appears also in other advertisements in the same issue. Apparently *general* is short for *general servant*.

CO-OPT,=to choose conjointly. I find this strange vocable in an article from the London *Daily News* quoted by Mr. Henry Norman in *Cosmopolis* for September, 1896 (p. 695):—

"Failing agreement, the matter to be referred to a Tribunal of Three (one British, one Venezuelan, and one *co-opted*) to fix the line."

LINV,=sharp of outline. "The churches, the abbey, and other buildings on this clear bright morning having the *tiny* distinctness of architectural drawings."—Mr. Thomas Hardy's *Woodlanders*, chapter v.

LIVEABLE-IN. This strange compound is not recent, although I have not happened upon it in print until the publication of the *Letters of Matthew Arnold, 1848-1888*, collected and arranged by George W. E. Russell. In a letter to his mother written in 1863 and describing the entry into London of the future Princess of Wales, Arnold writes:—

"London was not *liveable-in* from the crowds in the streets all day and all night" (i, 216).

MECHANIZE. This verb will be found duly recorded in the dictionaries, but Mr. Thomas

Hardy in the *Mayor of Casterbridge* gives it a novel extension of meaning:

"Rural mechanics too idle to *mechanize*, rural servants too rebellious to serve, drifted or were forced into Mixen Lane," *Mayor of Casterbridge*, chapter xxxvi.

NEGOTIATE. In British sporting circles this verb has received an extraordinary extension of meaning, and we read of a race-horse negotiating a stiff fence, etc. This new use of the verb seems to be spreading from sport to science, and in the London *Daily Chronicle* of August 6, 1896, in an editorial paragraph on Sir Wm. Martin Conway's exploring expedition in Spitzbergen, we are told that,

"Sir Martin has named the perilous pass which he successfully *negotiated* after one of the most beautiful of the late Mortimer Collins's lyrics, *The Ivory Gate*."

PROPRIETARIAT, an antithesis to 'proletariat'. I find this word for the first time in the address of the Fabian society presented to the International Socialist Congress in London, in August, 1896—quoted in Mr. G. Bernard Shaw's article in *Cosmopolis*, Sept., 1896, p. 669.

SCHOOLS. The vocabulary of the British universities is various and flexible, and very difficult for a foreigner to understand even when English is his native tongue. In the London *Bookman* for June, 1896, mention is made of a young British author who as an undergraduate,

"was secretary to the Union at Oxford, and something of an athlete, playing football and cricket, and only prevented by *schools* from rowing, for his college."

The only schools an American knows which could interfere with a boatrace, are schools of whales. But these are not likely to be found in the tiny Thames. "Schools" in this sentence probably means "studies" or "preparation for examinations."

SEE OVER, for look over. In *Punch or the London Charivari* for Feb. 22, 1896 (p. 94), is a drawing by Mr. Bernard Partridge, the legend on which reads as follows:—

Distinguished Art Connoisseur and Collector (who has obtained permission to *see over* The Moat, Fenshire), stopping before a portrait, etc.

STEREO-PLATES. This ugly condensation of stereotype plates is to be found in the London *Author* for June, 1896 (p. 18).

"In the case of stereo-plates, electro-plates, or shells with rights being sold, the net profits of their sales, after deducting the invoiced cost of their production, shall be received, divided, and paid over in the same way."

TO TAKE IN,—"to subscribe for", or simply "to take." Where an American would say: "I take *Modern Language Notes*," an Englishman says: "I take in the *Times*." Compare,

"They took in the *Edinburgh Review*, and, when it came to birth, the *Quarterly*, not the modern compilations of scissors, paste, interviews and photographs."—Andrew Lang, in *Cosmopolis* iii, p. 74.

UNWELLNESS. In the 'Letters of Matthew Arnold, 1848-1888', edited by Mr. George W. E. Russell, will be found one in which the illnesses of the younger members of the poet's family are mentioned (i, 290), and this letter contains one sentence beginning, "And as the *unwellness* of Dicky and Nelly had a rash along with it," etc.

VIEWV. The London *Bookman* is a literary monthly almost as ill-written as the London *Athenaeum*, a literary weekly. There is rarely an issue of either journal in which the collector of solecisms cannot find his prey. In the *Bookman*—which is not to be confounded with the American periodical of the same name—and in the number for January, 1896, is an article on a forgotten writer named Rands, in which we read that "Matthew Browne was a lowlier philosopher and a less severe, more *viewy*, more lightsome," etc.

In the introduction to his *Bracebridge Hall*, published in 1822, Washington Irving modestly suggested that perhaps the success of the *Sketch Book* had been due partly to a cause not flattering to the vanity of authorship:

"It has been a matter of marvel," he declares, "to my European readers, that a man from the wilds of America should express himself in tolerable English. I was looked upon as something new and strange in literature; a kind of demi-savage, with a feather in his hand, instead of on his head."

And the same idea will be found expressed also in his correspondence (*Life and Letters* ii, 22). In the three-quarters of a century

which have passed since Irving wrote, the sharp edge of wonder has worn off in Europe and an American author is no longer looked upon as something outlandish. It is even beginning to dawn upon Europeans that the sovereign of Great Britain and Ireland has, in fact, as little real authority over the Queen's English (as it has been called), as she has over the King's Evil (as it was entitled in the past).

To Americans it is now a matter of marvel (to use Irving's phrase), that the language which is the common property of all who use it on either side of the Atlantic, should be so often ill-used now in the Island where it was developed. In London journals of large circulation, it would be easy to discover harsh and hideous neologisms, and violent departures from the English which is sanctioned by the best usage. A few of these linguistic vagaries I have chosen to collect for MOD. LANG. NOTES, calling them by the convenient term of Criticisms, just as British critics had massed together all similar vagaries discoverable on the Western shore of the Atlantic as Americanisms. That these words thus used were lacking in scientific precision was obvious enough and I was confident that the British gander would not like the sauce it had thought good enough for the American gander.

I find his protest courteously voiced by Mr. Andrew Lang in the *Illustrated London News* of June 1, 1895, and again in *Longman's Magazine* of April, 1896. In the first of these articles Mr. Lang declares that,

"a word or phrase does not become a common Criticism because one good writer lets it fall from his pen, nor because it appears in the prose of a writer of advertisements."

I am quite of Mr. Lang's opinion; but I fear that the application of a similar principle to Americanisms would have emptied Mr. Farmer's portly tome, for example. And in the second of these articles Mr. Lang sets forth the principle quite as clearly as I could wish and makes from it the logical deduction:—

"In another world, I hope, but never in this, I fear, Mr. Matthews will understand that to pick a few neologisms, or vulgarisms of no general currency, out of such sources as he searches in is not to prove that the peccant terms are in general national use. Nothing short of being in general national use makes a

phrase a Criticism, or an Americanism. This is a glaringly conspicuous fact. As Mr. Matthews knows, there is plenty of bad Greek in Attic inscriptions. Yet the sinful phrases are not Atticisms. But he won't see it!"

If the collecting of these British neologisms, some of which are not fairly to be called Criticisms, shall lead Mr. Lang and other writers on Modern English (Americans as well as British) to see that the term *Americanism* has also been recklessly stretched, then the collecting of them will have been not only amusing to me, but useful to others. It is not only in Great Britain but also in the United States, that there exist critics of our speech who do not yet understand that our share in the English language is quite as large as the share of our kin'across the sea.

BRANDER MATTHEWS.

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GOETHE'S HOMUNCULUS.

GOETHE's Homunculus has been the subject of much thought and speculation. His significance and purpose in the drama have been viewed differently by almost every critic. One of the most recent, and at the same time most surprising, interpretations has been offered by the well-known Goethe scholar Veit Valentin of Frankfort, in the *Goethe-Jahrbuch* of 1895. It is the purpose of these lines to examine and to refute Valentin's arguments and to indicate another way for the solution of the problem.

Valentin's article is entitled *Homunculus und Helena, eine ästhetische Untersuchung*, and attempts to prove that the main purpose of Homunculus is to furnish the elements of life and matter which Helena and her women need in order to appear as actual beings in the following act, or, in other words, that Homunculus reappears again in Helena and her women.

Singular as it must appear, this view has met with a good deal of favor among Goethe scholars in Germany, and Heinemann, in the second volume of his *Goethe*, virtually accedes to it, by calling it the most reasonable among the many explanations offered. Valentin calls his treatise an "aesthetic" investigation, and thereby intimates that he does not pay attention to the historical develop-

ment, if I may use this term, of Homunculus and Helena in Goethe's mind. His method is analytical, and special pains are taken to prove from the way in which Helena and her women dissolve that they must consist of shade, life and matter. Space does not permit me to examine every detail. I, therefore, confine myself to the discussion of those points on which his argument hinges.

1. The second and third acts of the Second Part of *Faust* form such a close, separate unity within the whole of the drama, that a personage of Homunculus' importance must needs appear in both acts.¹

2. Homunculus has no serious purpose in the drama unless it be that he furnish the possibility for the appearance of the actual Helena and her women in the third act.²

3. Helena and her women consist of three parts: the shade which gives them form and personality; life which animates them; and matter which makes them actual beings.³

4. The reader will not believe in the appearance of the actual Helena and her women, unless the poet show him how they obtain life and matter.⁴

5. Homunculus is not obliged to begin corporeal existence at the lowest stage of organic creation and proceed through the whole line of living beings, but he may commence anywhere in the scale.⁵

6. It is an *easy* task for the reader's imagination to comprehend that it is the purpose of Homunculus to furnish life and matter for Helena and her women, and Goethe had no chance to make this more plain than he has done.⁶

All these points are so closely bound up with Valentin's argument that if either 1. or 6. be disproved, his interpretation becomes very unlikely, and, if 2. 3. 4. or 5. be shown to be erroneous, it is untenable. I think it possible to refute every one of these points, and I will begin with the last. It is claimed that it is an easy task for the reader's imagination to suppose that Homunculus reappears in Helena. A serious objection to this is that there is no

¹ *Goethe Jahrbuch*, vol. xvi, pp. 130 f.

² *Ibid.*, p. 132.

³ *Ibid.*, pp. 132 ff., p. 135, etc.

⁴ *Ibid.*, pp. 138 f.

⁵ *Ibid.*, p. 141.

⁶ *Ibid.*, p. 143; also pp. 142 and 144.

substantial support for this view where we might justly expect to find it. Neither the Paralipomena nor the Letters nor the Conversations, as far as they have been published, contain the slightest hint of it. Another objection is that of all readers before Valentin, hardly a single one has actually succeeded in performing this *easy task*.^{6a} If there are some who succeed in it now, it is most likely because they take Valentin's authority for it instead of thinking for themselves. It may, therefore, seem justified to assume that it is by no means an easy task to believe that Homunculus reappears in Helena.

I press on to the first point, namely: that the close unity of the second and third acts requires the reappearance of Homunculus in the third. Valentin attempts to prove this mainly by the fact that Mephistopheles retains the mask of a Phorkyad, which he dons in the second act, until after the close of the third. Though it cannot be denied that the two acts are rather closely connected, yet there exists no such unity as Valentin surmises. In the first place, there is Eckermann's testimony,⁷ that the Classical Walpurgis-Night and the Helena Drama are 'independent little worlds that concern each other little,' *für sich bestehende kleine Weltenkreise die . . . einander wenig angehen*. Then the Helena Drama, as is well known, was published independently as an interlude in Faust. Besides, there are bridges of thought from the second to the first and fourth acts, and the whole of the Walpurgis-Night differs both in tenor and general character not a little from the Helena Drama. But even if the unity were such as Valentin believes it to be, this would not yet necessitate the reappearance of Homunculus in the third act, because he might have been left behind at the close of the second act, just as Wagner was at the end of the Laboratory scene, provided that the two principal characters Faust and Mephistopheles continue. Hence there is no necessity inherent in the drama why

^{6a} Alois Schnetger, whose treatise on Faust II has not been accessible to me, seems to have considered Homunculus the embryo of Helena and Galatea. If Goethe had wished to intimate a uniting of Homunculus with Helena and her women, he might have introduced the latter in the closing scene of the second act.

⁷ *Gespräche mit Goethe*, vol. ii, pp. 178 f. (Brockhaus.)

Homunculus should reappear after he has united with the ocean.

After having disproved the two minor points, I now proceed to the others. As the whole second part of this paper is intended to show that Homunculus has a purpose much more serious than to furnish life and matter for Helena, I come at once to the third point. Valentin bases his argument that Helena and her women (and Euphorion) have a material element principally on the line⁸

Folge mir in starre Grüfte,

pronounced by the young woman who dissolves in the arms of Euphorion. But was it her material part that went there? Does not the word *Grüfte* and the analogy of the other women, rather suggest that it was her shade that returned there? After thus assuming a material part for this young woman, Valentin goes on to say that the vital and material parts of the others, except Panthalis, unite with nature. But what proof is there that any but the vital parts did this? On the contrary, the women become spirits of the trees, the mountain springs, the brooks and the vines; they are to preside over the material parts of these things. What is true of the other women applies invertedly to Panthalis. Hence none of Helena's women shows any distinct trace of a material element. Now Valentin's whole argument rests on the stage directions,⁹ *Das Körperteiche verschwindet*, 'the corporeal vanishes,' which follow both the death of Euphorion and that of Helena. But does *das Körperteiche* mean here the material element, and how can this material element suddenly become invisible? Valentin, to be sure, does not see any difficulty in this. He argues it must become invisible, as soon as the shade which gave it form separates from it. But will anybody who is not a philosopher of physical and mental anatomy think so? Will not the ordinary reader or spectator who is accustomed to see a dead body, after life and soul are gone, be simply confirmed in his conviction that Helena and her women are immaterial beings? Valentin, to be sure, believes Helena must be of a more material nature than the characters of the Walpurgis-Night, be-

⁸ 1. 9809.

⁹ After II. 9902 and 9944.

cause she bears Faust a son.¹⁰ But, if the phantom Chiron, while Homunculus is in his glass, is able to carry Faust on his back, why should not the phantom Helena bear him a son of such a supernatural and ephemeral character as Euphorion? Valentin himself fully realizes that Goethe is all the time anxious to have his readers keep in mind that Helena and her women are not ordinary beings. Helena calls herself *ein Idol*;¹¹ Mephistopheles says to the women:

Gespenster! . . .

Geschreckt vom Tag zu scheiden, der euch nicht gehört;¹² they themselves call themselves *Geister*.¹³ Finally, it should be remembered that Goethe entitled his Helena Drama: "Helena, klassisch-romantische Phantasmagorie. Zwischen-spiel zu Faust."

If Helena and her women are not material beings but phantoms, shades that have been granted a temporary lease of life, there remains no difficulty, but Valentin's hypothesis is overthrown. The fourth point was that the reader would not believe in the appearance of the actual Helena and her women, unless the poet showed him how they obtain life and matter through Homunculus. This seems to me the weakest argument of all, for it denies the success of everything Goethe has done to attain this very object. Her origin from Leda and the Swan is described twice and Goethe was glad to see Eckermann¹⁴ recognize how this furnished *das eigentliche Fundament*, 'the true foundation,' for her reappearance from the lower world. Thereupon, not only various phases of her early and later life are touched on, but also the fact that she had once before received permission to return from Hades to life in order to be wedded to Achilles. This is followed by the lines:¹⁵

G'nug, den Poeten bindet keine Zeit,
So sei auch sie durch keine Zeit gebunden.

¹⁰ *L. c.*, p. 146: "Der Dichter lässt in der klassischen Walpurgisnacht das Alterthum wieder auflieben, aber in schemenhaftem Dasein: soll sich Faust mit ihm verbinden, so muss es *realistisch* lebendig werden."

¹¹ l. 8881.

¹² l. 8930 f.

¹³ l. 9990. They refer to their condition as "Zauber" and "wissen Geisterzwang," ll. 996 f. Valentin's attempts to reconcile this to his assumption that they are real, material beings, do not bear close examination.

¹⁴ *L. c.*, vol. ii, p. 106.

¹⁵ l. 7433 f.

Finally, Faust descends to Proserpina with the good cheer of Manto for a guarantee of his success. If after all this the reader were not able to believe in Helena's reappearance, he could much less be expected to believe in the retrograde transformation of Faust into a German-Greek prince of the Early Middle Ages. If the latter be done without the interference of Homunculus, the former may also, and I suppose it is not necessary to add that the German public had actually believed in a temporary union of Faust and Helena, resulting in a son, for two centuries before Goethe. If, however, the reappearance of the actual Helena is made plausible without Homunculus, Valentin's interpretation becomes impossible.

The fifth point, that Homunculus need not begin corporeal existence at the lowest stage of organic creation, but wherever he pleases, is owing to a misunderstanding of the text. Valentin interprets the words of Proteus:¹⁶

Beliebig regest du dich hier,

that Homunculus may move in whatever shape he pleases, while they mean, Homunculus may move as he pleases. Both Thales and Proteus¹⁷ tell Homunculus to pass through the whole order of creation beginning with the lowest. Hence he cannot unite with the shades of Helena and her women upon their return from the lower world. Yet even if he could, such an impersonal¹⁸ and ephemeral existence as he might have obtained in Helena would not have been to his taste. He desires a real embodiment with boundless possibilities.

Valentin's hypothesis appeared unlikely, because it is far-fetched and unnecessary; it is untenable, because Helena and her women are not material beings, because Goethe prepares their appearance in a different and far more poetical manner, and because Homunculus begins life at the lowest stage of organic creation.

What is then the purpose of Homunculus?

¹⁶ l. 8329.

¹⁷ Thales says so, ll. 8321 f.; Proteus implies it, ll. 8260 ff., ll. 8327 f., and 8330.

¹⁸ Valentin (*L. c.*, p. 134) says, that the shade from Hades gives personality to organic (literally animated) matter. Hence Homunculus would completely lose his personality if he united with the shades of Helena and her women.

I shall try to answer this question by proceeding not philosophically, but historically; that is, by tracing the development of Homunculus and the second act in Goethe's mind.

The first document we have to consider is the outline of a continuation of the First Part of Faust which was destined for publication in *Dichtung und Wahrheit*¹⁸ and as Dr. Fresenius of Weimar has proved to me conclusively, was written in 1816. Here Homunculus does not appear at all. In an undated sketch,¹⁹ Wagner is trying to produce a Homunculus, but this episode is in no way connected with the Classical Walpurgis-Night. Only in a draft of the announcement of the Helena Drama in *Kunst und Alterthum*,²⁰ Homunculus becomes one of the characters of the Walpurgis-Night, yet he is still entirely different from the form in which we know him. Wagner has completed him before the visit of Faust and Mephistopheles. In the moment when they enter the laboratory, Homunculus bursts his retort and appears in the shape of a well-formed dwarf. He contains a general historical world calendar, and hence knows among many other things also of the Classical Walpurgis-Night. Faust, Mephistopheles, Homunculus and Wagner go together to Thessaly. On the way, Homunculus lets out a vast array of historical and geographical notes, referring to the countries over which they pass. In Greece numerous sphinxes and all the other monsters of Classical Antiquity confound minds and senses. Still the travellers pay comparatively little attention to the turmoil. Homunculus is bent upon collecting phosphorescent material for a chemical woman (probably in order to marry her). Then we lose sight of him. A scene by the sea takes place, but not on the stage. Mephistopheles makes a treaty with Enyo. Faust has a conversation with Chiron, is carried to Manto and descends with her to Proserpina. The latter is touched and gives her consent to the release of Helena. The judges allow her to return to life, but, as in the case of Achilles, only in a limited locality.

The next stage is represented by an undated

*Schema*²¹ which cannot be later than January, 1830. It resembles much more the second act as we have it. The shell-chariot of Venus, Tritons, Naiads, Telchines, Cabiri, indicate that the scene by the sea was then planned more definitely. Nereus and Proteus, however, are not mentioned yet. Even Homunculus does not occur at all, perhaps because Goethe was just transforming him in his mind, and had not yet decided on the details of the use he was going to make of him. Faust's ride to Manto and descent to Hades are last as before.

The latest sketch is dated February 6th, 1830,²² that is from a time when half²³ of the Walpurgis-Night was actually completed and had been read to Eckermann. Now Nereus and Proteus, Thales and Homunculus appear in the scene by the sea, but Faust's ride to Manto and descent to Proserpina still form the end of the act. Less than five months later the Walpurgis-Night was completed and on Aug. 9th Goethe wrote to Eckermann: "ich vermelde, dass die Classische Walpurgisnacht zu Stande gekommen oder vielmehr ins Gränzenlose ausgelaufen ist."²⁴

Why did Goethe transfer the first part of the last scene, that is the introduction of Faust to Manto, to the close of the first third of the Walpurgis-Night, and why did he omit the scene in Hades? A discussion of the first question has not come to my notice; the answer to the other has often been that he found the pleading before Proserpina too difficult to write. To be sure, Goethe considered it difficult,²⁵ but was there not a much stronger reason for not writing it? Is not the present conclusion of the Walpurgis-Night so grand that it must form the close of the act because everything following would appear weak and unsatisfactory? If this be correct, the answers to our questions are these: Artistic reasons forbade that the ride to Manto and the pleading in Hades should follow after the present closing scene. The ride to the priestess could suitably be transposed and inserted where we

¹⁸ *Goethe's Werke*, Weimar Edition, vol. xv, 2, pp. 173 ff., No. 63.

²² *Ibid.*, p. 216, no. 125.

²³ Eckermann, *I. c.*, vol. ii, p. 123.

²⁴ *Goethe's Werke*, vol. xv, 2, p. 9, June 25th 'Walpurgisnacht völlig abgeschlossen.'

²⁵ Eckermann, *I. c.*, vol. I, p. 201.

find it now; the pleading before Proserpina did not admit of any transfer and, for that reason, had to be abandoned altogether.

Homunculus continues to give evidence of a large store of information, especially on Classical subjects, otherwise he is radically changed. From a chemical dwarf he has been transformed into what Goethe, according to the Aristotelian *έντελεχεία*, was pleased to call an "Entelechie."²⁶ He has become pure spirit, or life as distinct from matter and all corporeal existence. In order to follow his course intelligently, and to determine his real purpose and significance beyond that of a guide of Faust and Mephistopheles to Thessaly, we have to cast a glance upon the whole of the Classical Walpurgis-Night. It is distinctly divided into three parts. Part i, ll. 7005-7494: Development of the Greek ideal of beauty from the semi-human forms of foreign and early civilization. Faust is the principal character. He seeks Helena, the embodiment of Greek beauty among men. Part ii, ll. 7495-8033: Development of the earth. Mephistopheles, the partisan of the Platonists is the chief figure. He finds the consummation of ugliness in the Phorkyads and dons their shape. Part iii, ll. 8034-8487: Development of organic life from the sea. Homunculus is the most important personage. He seeks and obtains corporeal existence. What has this last scene to do with the whole of Faust and with the Helena drama? With Faust? The motto of Faust and its poet is: "Humani nihil a me alienum puto." And, as was indicated above, the topic of the whole Walpurgis-Night is development. With Helena? There is so unspeakable a grace and beauty both in the general character and in the details of this scene, that there could not be a more fitting preparation of the reader's *Stimmung* for the appearance of Helena in the following act.

As an *έντελεχεία*, Homunculus naturally has a bias for that which his creator valued most, for Classical beauty and organic development of nature; his zeal for activity is inherent in his character as an *έντελεχεία* and at the same time, thoroughly congenial to his maker. He thus naturally reminds us of Go-

²⁶ Ibid., vol. iii, p. 161; also vol. ii, p. 266. Bayard Taylor, *Faust Translated*, vol. ii, p. 372.

the himself traveling in Italy, enthused by the revelations of ancient beauty and his growing insight into the secrets of nature. On closer examination, however, it will be seen that Homunculus is comparatively little concerned about mythology and art, while he is intensely interested in nature. He does not know where Helena is and leaves it to Faust alone to find her, while he himself is seeking to penetrate the secrets of corporeal development. On land he does not find anything that is congenial to him, but as soon as he reaches the sea he feels that he is in his element and that he is about to detect the dot upon the *I*²⁷ for which he set out. The main purpose of Homunculus, therefore, is not to represent Humanism or the growth of Goethe's poetical genius, but to embody one of his long-cherished scientific ideas, the grand idea of evolution.

If anyone should doubt this on the ground that Goethe did not attach importance enough to a scientific question in order to glorify it in such a way, let him remember that several hundred lines in the second and fourth acts refer to geological problems, and that only a few weeks after the Classical Walpurgis-Night was finished, there occurred that memorable visit of Soret to Goethe²⁸ when Soret was dumfounded because he saw Goethe so deeply absorbed in the biological dispute between Cuvier and St. Hilaire, that he was completely indifferent to the July Revolution.

Truly marvelous is the art with which Goethe has united the mythological world of the sea with the natural charm of the element, and the modern ideas of science. Proteus, the ancient god of transformation, carries Homunculus, the modern representative of evolution, out into the sea where all life begins. The fire of Homunculus, who unites with the sea, suggests to the poet the flame of Eros,²⁹ whom Greek cosmogonies place as a moving force at the beginning of all things. The dithyrambic paean of Thales to the Ocean³⁰

²⁷ I. 6994. The dot upon the *I* would be the secret of creation according to the theory of evolution as contrasted with former unsatisfactory and mechanical theories.

²⁸ Eckermann, *I. c.*, vol. iii, pp. 233 f.

²⁹ II. 8479 f.; Taylor, *I. c.*, p. 412. *Goethe's Werke*, vol. i, p. 329, *Venetianisches Epigramm*, no. 95.

³⁰ Ibid., ll. 8432-8443.

is inspired by the beauty of Galatea^{30a} and her sisters, for the beautiful and the true are one and the same in Goethe's mind. In him the present and the past, mythology, nature and science, do not conflict but combine in a higher unity and harmony. Unless old archaeological proclivities and a recent sail past the mouth of Peneus, unduly prejudice me in favor of the last scene of the Walpurgis-Night, I should like to class it among the highest and most poetic creations of Goethe's genius, nor do I know of a nobler purpose for Homunculus than to stand for the embodiment of one of the most dearly cherished and grandest ideas of his creator. Homunculus was not made for the sake of furnishing life and matter for the phantoms of a day who had no need of him, but for the infinite and with infinite possibilities. I repeat in closing the words of Goethe to Eckermann, "Ich vermelde dass die Classische Walpurgisnacht zu Stande gekommen oder vielmehr ins Gränzenlose ausgelaufen ist."

A. GERBER.

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THEODOR MUEGGE: AN INQUIRY
CONCERNING THE AUTHOR'S
BIOGRAPHY.

CRITICS generally concede that Theodor Mügge was a romance-writer of no mean rank. His works, though lacking in originality, are fascinating and of a pleasing realism. They describe the struggles for freedom of enslaved races in foreign countries, such as the Blacks upon the island of Hayti (cf. *Toussaint*) or the Finnish tribes in Norway and Russia (cf. *Afraja* and *Erich Randal*). Mügge's stories are brightened by idealistic types of sturdy manhood and heroic womanhood, they are adorned with highly colored descriptions of natural scenery, they possess the features characteristic of the best of the German exotic romances.

The popular judgment upon Mügge's works has been even more favorable than the critical estimate; one of his books, *Afraja*, reached

^{30a} A visit to Rome, made after the completion of this article, has revealed to me the supreme importance of Raphael's Galatea for the conception and tenor of the whole closing scene. Schröer's latest edition of *Faust ii* appeared too late to be consulted.

a sale of fifteen thousand copies, a number then considered exceptional in Germany.

In view of the fact that this popularity has by no means ceased at the present day, we should naturally suppose that public curiosity would long ago have ferreted out the details of the author's life. But that has not been the case.

Having recently, on the bypaths of another literary problem, been led to inquire more deeply into the life of Theodor Mügge, I was disappointed in not being able to find any biographical material in the Royal Library of Berlin, or in other German libraries. Further investigation showed that nothing has been written on the life of this important author, except the scant notices contained in cyclopaedias of biography. The one giving the best account is to be found in the *Allgemeine deutsche Biographie*; it was written by Dr. Julius Riffert, who stated, upon inquiry, that beyond this he was not cognizant of any additional sources of information concerning the life of Mügge.

The facts about Mügge's career generally known, are these: Born in 1806, in the city of Berlin, he entered the university of his native city in his twentieth year, after being engaged in various pursuits. He first came into prominence in 1830 through the publication of two political pamphlets, which displeased the Prussian powers in such wise as perpetually to ruin his chances for employment in the government service. He then devoted himself to letters for a livelihood, published his first novel, *Der Chevalier*, in 1835, which was followed by *Die Vendéerin* in 1837; during this time he also contributed to many political journals. In 1848, he was one of the founders of the Berlin *Nationalzeitung*, the *Feuilleton* of which he edited for several years. When he left this post, he labored exclusively at his literary works, which were published as follows: *Der Vogt von Sylt*, 1851; *Der Majorats-herr*, 1853; *Afraja*, 1854; *Erich Randal*, 1856; *Leben und Lieben in Norwegen*, 1858; *Der Prophet*, 1860. Theodor Mügge died suddenly, February 18, 1861, being at the prime of life, and at the height of his fame.

Hoping to be placed in communication with relatives or friends of the deceased author,

I applied for information at the bureau of the *Nationalzeitung* in Berlin. From Karl Frenzel, sometime member of the editorial staff, a contemporary of Mügge, and well-known as a feuilletonist, I learned that a widow and three daughters had survived Theodor Mügge, and that they, for a number of years, had received awards from the Schillerstiftung.

At the home of the Schillerstiftung in Weimar, I was permitted, through the kindness of Dr. Julius Grosse, to examine the documents in the archives of the organization relating to the family of the deceased author. The records state, that for the education of the three daughters, who were then between the ages of eight and thirteen years, the widow of Dr. Th. Mügge received the sum of two hundred and fifty Thalers annually after 1863 (one hundred and fifty from 1861-63), a sum which was diminished as soon as the girls left school. In 1874, a life pension of one hundred and fifty Thalers annually, was awarded to the widow, Frau Pauline Mügge. Learning, at the same time, the address of the latter, in Potsdam, the possibility of discovering a literary legacy of letters and manuscripts seemed to present itself. But such hope was soon dissipated by the following prompt and kind replies to my queries:

"So gerne ich Ihren Wunsch erfüllte, in Bezug auf die Briefe Th. Mügges, so ist es mir nicht möglich, da alle seine Freunde bereits gestorben, er auch in keinem auswärtigen Briefwechsel gestanden. Ein sehr intimer Freund war der verstorbene Baron v. Hyerta in Stockholm, für dessen *Aftenblad* er viele Jahre lang politische Artikel schrieb. Sämtliche zu seiner Zeit lebende Schriftsteller wie Gutzkow, Auerbach, mit welchen er zwar befreundet, aber nie in Briefwechsel stand, sind tot. Ebenso Herr Meidinger, sein damaliger Verleger. Es empfiehlt sich ergebnst.

Fr. Dr. P. Mügge."

Potsdam, 27, 7, 96.

"Auf Ihre geehrte Zuschrift erwiedere ich Ihnen, dass die Gesamtausgabe mit Ausnahme einiger Bände (*Vielliebchen*) nach dem Tode meines Mannes bei Herrn Trewendt (Breslau) erschienen, wofür ich 4000 Thaler."

¹ After Theodor Mügge's sudden death, his friends arranged for a complete edition of his works in thirty-three vols., for which the publisher paid the above-mentioned sum. The author left his family solely an investment in railroad securities, valued at about eight thousand thalers, but bearing no interest for some years.

erhielt. Herr Doktor Zabel wendete sich damals für mich, da ich in keiner Lebensversicherung, und mittello ständand, an die Schillerstiftung, wo ich Erziehungsgeld für jedes meiner drei Kinder bis zu deren Einsiegung erhielt. Nachdem meine drei Kinder erwachsen, wurde mir auf Lebenszeit als Ehrungsgabe 150 Thaler jährlich gewährt. Ich hatte nach dem Tode meines theuren Mannes, mit dem ich vierzehn Jahre in allerlücklichster Ehe lebte, ein sehr schweres, kummervolles Dasein. Selbst herleidend durch Gelenkrheumatismus habe ich jetzt schon das 73te Jahr erreicht. Vor ganz kurzer Zeit eine Schwester verloren — dann eine blühende gut verheiratete Tochter, die vier Kinder hinterliess, — und einen Schwiegersonn, der erblindete, und dessen Frau (meine älteste Tochter) ich nun wieder zu mir nehmen musste. So verfolgt mich das Schicksal immerfort!"

"Ein Freund meines verstorbenen Mannes schrieb nach seinem Tode in das Feuilleton der *Nationalzeitung* über Th. Mügge Folgendes:

"Ich fühlte mich ganz besonders zu Th. Mügge hingezogen, mit dem ich bald näher bekannt und befreundet wurde. Die hohe kräftige Gestalt mit den markigen Zügen und der straffen militärischen Haltung, welche den früheren Soldaten erkennen liess, sein schlisches gediegenes Wesen, sein festes, entschiedenes und doch bescheidenes Auftreten, seine Natürlichkeit und innere Wahrhaftigkeit im Umgange, verriethen auf den ersten Blick einen tüchtigen, ehrenwerthen Charakter. Durch und durch freisinnig gehörte Mügge zu jenen Männern, welche lange vor den Märztagen 1848 unerschrocken gegen den Absolutismus und den Polizeistaat kämpften, und ihrer politischen Überzeugung die grössten Opfer brachten. Im Verein mit einigen Gesinnungsgenossen wurde er Mitbegründer der *Nationalzeitung*, deren Feuilleton er längere Zeit redigierte. Für dasselbe schrieb er historische Novellen, *König Jakobs letzte Tage* und *Der Vogt von Sylt*, welche durch ihre nahen Beziehungen zu den damaligen letzten Ereignissen und durch ihren inneren Werth ein ungewöhnliches Aufsehen erregten. Nachdem er durch damalige Intrigen gegen ihn von der Redaction des Feuilletons zurückgetreten, ohne darum seine freundschaftliche Verbindung mit der Zeitung aufzugeben, wendete er sich von Neuem grösseren selbständigen Arbeiten zu, als da waren *Armor Spang*, *Erich Randal*, und namentlich sein *Afraja*, der ihm einen europäischen Ruf erwarb. Welchen Reiz dieser Roman *Afraja*, welcher gering bezahlt wurde, auf die Leser übte, erzählte der amerikanische Schriftsteller Tay-

² One of the most interesting of his contributions is his announcement, in the first number of the paper, setting forth the aim and purpose of the *Feuilleton*.

lor. Derselbe reiste auf der Eisenbahn von New York mit einem jungen Mann, der so vertieft in der Lektüre eines Romans war, dass er darüber alles um sich her vergaß und zwanzig englische Meilen weiter fuhr, ohne seinen Irrthum früher zu gewahren, bis ihn der Schaffner aus seiner Vertiefung weckte. Neugierig erkundigte sich Taylor nach dem Titel und dem Verfasser des so fesselnden Buches. Es hiess *Afraja* von Th. Mügge. Ein solcher Erfolg hätte in Frankreich und England hingereicht, den Verfasser zum reichen Mann zu machen und ihm eine sorgenlose Existenz zu sichern. Leider musste der deutsche Schriftsteller sich stets mit einem höchst geringen Honorar begnügen, obgleich mehr als 15000 Exemplare in Deutschland und viele Bände in englischer Übersetzung verkauft wurden. Statt die Früchte seiner Arbeit in Musse zu geniessen, sah sich Mügge immer von Neuem gezwungen, mit der Feder in der Hand mühsam sein Brod zu verdienen. Bis spät in die Nacht schrieb er politische Correspondenzen für die Zeitungen, dann Novellen für ein von Brockhaus herausgegebenes Taschenbuch *Vielliebchen* (12 Bände) jährlich einen Band, dann wieder Romane, von denen er den Letzten, den 4 bändigen *Prophet*, wenige Tage vor seinem Tod 1861 erst beendete. Noch auf seinem Sterbelager, von heftigen Schmerzen gequält, besorgte er mit der ihm eigenen Gewissenhaftigkeit die ihm zugeschickten Korrekturen, so dass er im eigentlichen Sinne mit der Feder in der Hand starb.

Trotz einer so unermüdlichen Thätigkeit behielt Mügge noch immer Sinn und Zeit für das allgemeine Wohl zu wirken und im vollsten Masse seine Bürgerpflicht zu erfüllen. So entfaltete er einen fast jugendlichen Eifer als Vorsitzender des Berliner Schiller Committees; so stiftete er und verwaltete er voll Aufopferung und Hingabe eine Darlehnskasse in seinem Bezirk. Ebenso beteiligte er sich an den Sitzungen des Handwerkervereins, dessen Bibliothek er beaufsichtigte. Vor Allem aber war er ein eifriges Mitglied des Anti-Thierquälervereins und es charakterisierte seine alle Geschöpfe mit gleicher Liebe umfassende Gesinnung, dass er an einem Sommertage, auf einem Spaziergang nach Charlottenburg, sich mit seiner Familie trotz der grossen Hitze und Müdigkeit seiner drei kleinen Mädchen, den Gebrauch der vorüberfahrenden Droschke versagte, weil er das arme abgemagerte Pferd schonen und dem geplagten Thier nicht noch eine neue, schwere Last aufzubürden wollte.

In seinem Hause herrschte eine wohlthuende von jedem Luxus freie Gastfreundschaft. Mügge liebte es nach des Tages Mühen seine Freunde, Schriftsteller, Gelehrte, gebildete Kaufleute und Fabrikanten mit ihren Familien bei sich zu sehen und einfach zu bewirthen. Männer wie Zabel, der Redakteur der Nationalzeitung, der Pädagoge Professor Kalisch, Sie-

mens, Halske, Professor Mund, Franz Lewald, Professor Staahr, Max Ring, bildeten seinen intimen Umgang. Fest und entschieden in seiner politischen Gesinnung, war er mild und rücksichtsvoll im persönlichen Verkehr, frei von jedem kleinlichen Neid und voll Anerkennung für jedes Talent, während er selbst ohne alle Eitelkeit sein eigenes Verdienst mit seltener Bescheidenheit eher verbarg als hervorhob und nur ungern von sich, seinen Werken und seinem Leben sprach. So erschien mir Mügge bis zu seinem Ende als einer der würdigsten Vertreter des deutschen Schriftstellerstandes, gleich achtungsvoll als Mensch und Dichter.¹¹

Reminiscences of friends, such as those just cited, often throw fuller light upon the character of an author whose life has not been eventful. A collection of the letters of Theodor Mügge would, for the same reason, be of very great importance. The publishers of his works, of whom Edward Trewendt in Breslau was the last, possess but few of the letters of the author, and seemingly only such as are of little biographical value.

In spite of this discouraging fact, it is not unlikely that some valuable part of the correspondence of Theodor Mügge may yet become unearthed,—it is not impossible that some unpublished biographical material may be found accessible within the circulation of this journal.

ALBERT B. FAUST.

Wesleyan University.

LE PAS SALADIN.

II.

Del recorder est grans solas,
De cheaus qui garderent le pas
Contre le roy Salehadin;
Des douzes princes palasin
5 Qui tant furent de grant renon.
En mainte sale les point on,
Pour miex vœoir leur contenance;
Moult est bele la remembrance
A regarder a maint preudome.
10 A cel tempoire fut a Ronme
Li vaillans papes Lusiiens,
Qui fist croisier mains crestoiens.
Car Jherusalem ert perdue,
En mains de Sarrasins cœue;
15 Li roys Guis d'Acre desconfis,
Par traasons vendus et pris,

Et fut livreis Salehadin.
 Cis roys prist Acre et mist a fin
 Tous les crestiens que il trova,
 20 Dont mains paiens le compara.
 Des traîtors faus losengiers
 Li quens de Tribles fu premiers,
 Et li marcis de Ponferan,
 Et d'Ascalone Pieres Liban,
 25 Apres li sires de Baru,
 Et de Sate, quens Poru.
 Cilz cink firent le traïson,
 Et vendirent le roy Guion
 A Salhadin le roy soudant,
 30 De quoy il orent maint besant.
 Le saint sepulcre li livrerent :
 Madit soient de Dieu le pere !
 Le roy traïrent par envie,
 Et la sainte terre en fust perie.
 35 Quant li papes l'ott a dire,
 Au cuer en ot dolor et ire,
 Hasteument, si com je crois,
 Fist il sermoner de la crois,
 En douce France et en Bretaigne,
 40 En Engleterre, en Alemaignie.
 Li bons roys Phelippes de France,
 Cis se croisa sans demorance ;
 Et d'Engleterre roys Richards,
 Ensemble lui mains bons vassaus.
 45 Dont se croisent isnele pas
 Tuit cil qui garderent le pas,
 Et avec eus maint bon preudonme
 Dont dire ne vos sai la somme.
 Princes et dus et mains contors
 50 Se croisierent por Deu amors,
 La mer passent a ost banie,
 Et ariverent en Surie.
 Moult i avoit riches conrois
 Du roy de France et des Englois ;
 55 Chascun prist terre por ligier,
 Pour reposer et pour aisier.
 La trouverent le roy Guion,
 Qui issus estoit de prisons ;
 Les roys conjoit doucement,
 60 Et les contat son errement.
 "Sire," fait il, au roy de France,
 "V. traïtor par leur hubance
 Ont mis a grant destruction
 La terre de promission.
 65 Li quens de Trible est premerains,
 Et si vos di, bien por certains,
 Ma fame vot prendre et avoir,

Par tant qu'il voloit estre roys,
 Li partriarche en fu moiens.
 70 Ma dame onques par nule riens
 A ce ne vot se acorder,
 Ains m'aportoit grant loyaute,
 Et vraie amor sanz point d'amere
 Qu'elle moy tint bien a mari.
 75 Elle fu cuer roy Amari,
 Et partant que morut sans oir,
 Fui ge de Jherusalem roys ;
 Dont li mavais orent envie,
 Et me vorent tolir la vie.
 80 Car vendus fut Salehadin
 Argent empresent et or fin.
 Par teis furent lor covens fais :
 Lor terres tenroient en pais
 Livrer me durent sor lechans,
 85 Lor seremens prist le soudans.
 De tout ce ne savoi ge rien,
 Mais le soudans le me fist bien
 Apres dirai qu'il en ait vint.
 Bataille avoms a Salhadin,
 90 Et cant i vint a l'assembler,
 Li mavais traïtor prouve,
 Lor banieres laisont chair,
 Et se tornerent a fuir,
 Cel jor ne plot au roy de gloire
 95 Que li nostre eussent victoire.
 La fui ge pris et retenus,
 Crestiens mors et confondus.
 Salehadins a tous saisi,
 Jherusalem et le pais.
 100 De tant me fist il grant bonte,
 De prison me laisast aleir,
 Car je n'avoy or ne argent,
 Et li me fist tous mes despens.
 Or avons cher assise Seur,
 105 Car en fuisent fondu li mur."
 Quant li roys Guis ot tout conte,
 Le roy em prist moult grant pite ;
 Moult doucement le conforterent,
 Et la roine qu'avec li ere,
 110 "Seignor," fait il, "cil le ros mere
 A cui Marie est fille et mere."
 Assise fu Sur a grant joie.
 La veist on moint tref de soie,
 D'or et d'azur, inde et vermel,
 115 Reluir encontre le soleil ;
 Ou il ot maint bon chevalier,
 Qui moult faisoient a prisier.
 Et cant li roys soudans le sout,

Il assembla tantost son ost,
 120 Apres manda au roy de France
 La bataille sans demorance ;
 Et li bons roys li ramanda
 Cant voet se vengne il l'atendra.
 Philippe li roys fu preus et sages,
 125 Bien fist gaitier tous les passages.
 C'on ne poist sa gent grever.
 Par devers Acre coste la mer,
 Droit a l'entree de Surie,
 Au fort passage d'Armonie,
 130 La ot roces et derubans.
 De la loga li roys soudans,
 Qui moult ama chevalerie,
 Et honnora toute sa vie ;
 De guerre fu moult preu et sages.
 135 Par mi la roce est li passages
 Moult par est fors et perilleus.
 Salehadins li orgueilleus,
 Jura Mahon et Apolin
 Passer i fera Sarrasin,
 140 Qui aus crestiens franc destorbier,
 S'il ne sevent bien gaitier.
 Mais il alat tout autrement.
 Au roy de France apertement
 A on trestot conteit l'afaire,
 145 Que li soudans vet par la traire
 Son grant ost conduir et mener.
 Li roys respont : "laissies aler.
 Li oiseillons dist en apert :
 Tiex quide gaaingner qui pert."
 150 Li roys Phelippe dist en oiant :
 Seingnor Francois, venez avant,
 Pour [Dieu] et si me conseilliez ;
 Jones hons sui, si n'ai mestier.
 Pellerin sommes, gel vos di,
 155 Celui qui son sanc respandi
 Pours nos trestous arecheter,
 Par lui avons passe la mer ;
 Bien devon mes en celui croire,
 Cui juif fisent ainsi boire.
 160 Ce fu li tres dous Jhesu Crist,
 Cui en la crois Pilate mist,
 Por racheter tous ses amis.
 Las convint le ferit Longis
 De la lance par mi le cors ;
 165 Por nos trestous se mist a mort,
 Bien nos en doit tous remembrer,
 Et cel sepulcre se fist poser,
 Qui est en mains Sarrasins.
 Et se vesqui Salehadin,

170 Qui dit qu'a nos se vet combatre.
 Or sachent tuit et un autre,
 Contes et dus et chevaliers,
 Que je sui tous apareilles
 A faire tout quanque vos vorres."
 175 Des iex commencent a larmeir
 Li barons tous de grant pitier,
 Quant le roy virent si hymilier,
 Et si biaus mos dire et retraire
 Chascun ot le roy debonnaire.
 180 Embrases d'armes et d'armor
 Por Jhesu Crist nostre seingnor,
 Au roy respondent hautement :
 " Nous vos aiderons loyaument,
 Bien devons faire vo plaisir,
 185 Et avec vos vivre et morir."
 En pies fust Huës de Florine,
 Si regarda vers la marine.
 Si achoisist le roy Richar,
 Ensemble lui maint bon vassal,
 190 Parler venoit au roy de France.
 Et li bons Hulles si s'avance
 Au roy a dit trestot en haut :
 " Sires, vees ci le roy Richart."
 " Ce me plaist bien," ce dist li roys,
 195 " C'est bien raison qu'au conseil soit."
 Ci sachent le roy d'Engleterre
 De son cheval mist pie a terre,
 Le roy salue et son barneit.
 Li roys de France autreteit
 200 Li rent salus cortoisenement.
 " Sire," fait il, " certainement
 Mandes nos a Salehadin
 Bataille par vos Sarrasin.
 Par ce est couz cilz tuit ensemble ;
 205 Pour Dieu ! nos mostres bon exemple,
 Pour que si bien nos deffondon,
 Que ne s'en gabent li glouton,
 Li Sarrasin, fel deputaire."
 Richars cis ne se vot pas taire,
 210 Ains respondit : " Tres bien m'agree,
 Sus les corons gule baee ;
 Riens ne nos vaut li lons termimes."
 " C'est voirs," dist Huës de Florines,
 " Mais se vos tuit me voliez croire,
 215 Je vos dirai parole voire."
 " Par foy, ouil," dient li roys.
 Huës apella le Barrois :
 " Sires Barrois, venez avant.
 A ces grans roces, la devant,
 220 Dist li soudans qu'il passera.

Nos douze garderons le pas,
De teis qui entrer vorons.
Se Dieu plaist, bien le deffendrons,
Puis que grées le m'ont li roys."

225 "Et je l'otroie," dist li Barrois,
Se il sunt chevalier de pris.
"Par foy," dist Hues, "ainsi l'afis,
Or enliessies, sire Barrois."
"Si m'ait Dieus, je prent Gofroy,
230 Qui est sires de Lasegnon."
"Et jou, Gautier de Chastilon,
Pour quoy feroys lon prolonge?"
"Et je pren Renart de Boulongne,"
Ce dist li Barrois en riant.

235 Et Huës, le duc Valerant,
Qui Lenbore tient et cele terre.
"Gi' enlis le bon roy d'Engleterre,
Dist Guillaume, "par saint Bavon!"
Huës, le conte Philippon

240 De Flandres, car bien li agree.
Et li Barrois prist Longue Espee
Guillaume, qui fu grans et fors.
Huës prist Simon de Monsors,
Ki falis n'estoit ne couarz.

245 Li Barrois prist messi Bernarz,
Ki li reiz est de Orstrinale.
"Or arez vous, sire de Barre,
Choisis a vostre volonté?"
"Or me convient un porpessoir,"

250 Ce dist Huës, "par saint Urry!"
Je pren le preu conte Tiry
De Cleves, qui n'est pas larrier.
Quant est monteis sus son destrier,
Et il le fier des esperons;

255 Plus joins que uns esmerilhons,
Seit il une lance brisier.
Or est il bien tens de laisier,
Huimais cesti enlexion;
Trestout a point nos XII. aston

260 On n'i puet ne metre ne prendre,
Mais veult chascun ses armes prendre.
Trestuit l'alerent fanchier,
Dont il fesoient moult a prisier.
Philippes lor fist messe chanteir,

265 Apres s'alerent adobeir.
A tant monterent en chevaux,
Li rois de France les sengira;
A Dieu les a tos commandeis,
Et il chevacent bien sereis.

270 Et si ont tant esporonneit
Droit a brochier sont armeit.

275 La descendirent des destriers
Les atachent aus oliviers;
Tot a pie furent li baron,
Fier et hardi comme lion.
Chascun estoit d'ire embrasseis,

280 Et si estoit moult bien armes;
Tant furent rengiez grans et mendre,
Le pas vauront moult bien deffendre
Encontre touz les Sarrasins.
Or dirai de Salehadin

285 Trestot ensi qu'il exploita
Tantost tuit son conseil manda,
Les rois et tous les amirans.
"Biaux seignor," ce dist li soudans,
"Je weil que vous me conseilles.

290 De cha la meir ce est vos mieu
Et li crestien tirent de la.
Or son François venuz de cha,
C'est pour ma terre calengier,
Acre coident bien regaingnir.

295 C'est pour aidier le roy Guion,
Que je ai mis hors de prison.
Car li roiaumes vint a li
De par la suer roy Amary,
Qui sa fame est, bien le seit on.

300 Niece, Godefroy de Bulon
Qui Jerusalem conquist,
Et tant païens a la mort mist.
Apres conquist, dont il me toche,
Seur et Trible et Antioche,

305 Et bien .CC. castias fermeis,
Et prist .LX. fors chiteis,
Ce conquist dedens. III. ans.
Loeir me doi de Tervagant,
Et de Mahon, mon avoe,

310 Car je ai tot reconquiste,
Ce que cis Godefrois gangna.
Or sont Franchois logiet de cha
Par Mahumet! s'ont fait folie."
Li rois respondit d'Amarie,

315 Qu'on appelloit Malaquin:
"Grant tort avez, Salahadin,
Qui ci nos faite sojorner.
Alons les Francheis renverseir
Apertement, sans atargier,

320 Faites venir tos vos archier,
A pik, a dars, a gavelos;
Dedens ces roches astons enclos
Faite vostre ost outre passier."
A cel conseil sont acordez

Turs et païens et Sarrasin,

Et moult bien plot Salehadin.
Li soudans a dit en oiant :

325 "Roy Malaquin, venez avant,
Vos condureis bien l'estendart
Avec le bon roy Escorfart.
Li passages n'est pas trop lon,
Bien passerez vous .x. a fron.

330 Alez li faites l'avangarde,
Cevachies et si n'ares garde.
Volentiers, Sire, par Mahon
A tant monterent, si s'en vont,
Achemineis sont par la rue,

335 Desous at mainte roche ague.
Vont et joiant s'en vont li rois,
Et enmoinent en leur conrois
Qui vaut .x. mille Sarrasins.
El premier chief fu Malaquin,

340 Et Escorfaus fut a son leis.
Ains qu'il soient oultre passeis
Averont il tel enconbrier,
Qui les ferat les cuers irier;
Car a l'issue d'autre part

345 La troverent .xii. lyepart.
Ce furent noble chevalier;
Le pas lor vorront calengier,
Ce orreis dire en petit d'oirre.
.ii. Sarrasins plus noirs de more

350 Vinrent poignant hors a l'issue.
Chascun d'eaus de paor tressue,
Cant il vinrent sor les Fransois.
"Diex, bonne estrine," dist li Barrois.
A cest mot est passeis avant.

355 Del fuere trait le bon nu brant,
Le paien fier de tiel vertut,
Le brache li trence a tot l'escut.
Et chist astoit rois Malaquins,
Qui conduisoit les Sarrasins.

360 Fuir s'en vot, mais il ne pot,
Car li Barrois li rent tiel cos
Parmi son chief de branche molu,
Jusques es dens l'at pourfendu,
Mort le trebuce do ceval.

365 Moult empensa roy Escorfal,
A vois escriant a ha[ut]ton :
"Ferez avant, signour gloton,
On nos at mort Roy Malaquin.
Qui veist Turs et Sarrasin,

370 Venir poignant hors a l'issue.
Mais cil qui proece salue,
Lors ont si fort licet le pas,
Par la ne paisseront il pas,

Qu'anchois n'i ait maint paien mort.
375 Rois Escorfaus sonat .i. cors,
Por Sarrasins mies rebandir,
Puis trait son branc, si va ferir
Le roy Richar sor l'elme agu;
Ne l'enpira pas .i. fistu.

380 Al roy Richar forment en poise;
Par grant air le branc entoise,
Le paien fier de tiel randon
Tot le pourfent jusqu'en l'archon,
Si qu'a la terre l'at verse.

385 "Glos," dist Richars, "or en aveis!"
Qui dont veist les chevaliers
Commencer un estor planier,
Bien poist dire sans doutance,
Que puis les .xii. pairs de France,

390 Qui furent mors en Ronceval,
Ne trovaist on les parigal,
Qui furent cil dont je vous conte.
Qui dont veist Renar le conte
Cil i feront comme vassaus,

395 Mors le trebuche des chevaus.
Ansi faisoit li preus Huons,
Plus aigrement comme lyons,
Les coroit sus sans misericorde,
Car del sepulcre li recorde.

400 Philipps de Flandres, li vaillans,
Jofrois et li dus Walerans,
Cis i ferrent des espees,
Et mainte teste y ot copees
Des Sarrasins et des paiens.

405 Li quens de Cleves li fist bien,
Et tout loyauite, a dire voir,
Chascun i fist bien son devoir.
On ne les set de quoy reprendre,
Maint bon essemple i puet on prendre

410 Qui a bien bee et a honnor.
C'erent del monde li meilleur,
Et la flor de chevalerie,
Qui grant noblece senefie.
Or vous dirai du roy soudant,

415 Qui forment s'aloit merveilant.
Quant il vit son ost recueilleir,
Car bien quidoit outre passeir.
Car li cuers li dist et li tesmoigne,
Que li crestiens li font vergoigne,

420 Et grant domage de sa gent.
Il en appelle Tornevant,
Son espie que moult amoit.
Les preus chevaliers connoissoit
Par toute France et en Bretaigne,

425 Et Engleterre, en Alemaigne,
Car jadis i suet conversier.
Les escus seit bien devisier,
Car d'armes est bien connoissans.
"Tornevent," ce dist li soudans,

430 "Va tost monter sor ces grans roces.
Pren garde se Fran^çois delogent,
Ou s'il sont aus paiens melleit."
"Ensi que l'aveis commandeit
Sera il fait," dist Tornevent.

435 Si tant a l'aler se prent,
Tant que venus est au rochier,
Apertement va sus puier.
De sour la roche haute et grant,
Fu li espie au roy soudant,

440 Qui d' armes fust apris et sages,
Et regarda vers les passages,
Droit a l'issue del rochier.
La vit il .xii. chevaliers,
Qui moult forment se combatoient

445 Au Sarrasins qui la venoient.
Qui par force quident passer.
Tant en i firent jus verser,
Que toute pleine en est la voie.
Mais tant vos di ge totevoie,

450 C'est sans passer aus Sarrasins,
Tant furent preus li palasins,
Et voulentiers le pas defendre,
Qu'ançois se voront moult cher vendre
Que il soient ne pris ne mort.

455 De l'espie vos dirai lors,
Qui les barons a regardes,
Et lor escuz bien avises ;
Trestous les connut Tornevent.
Atant de la roche descent,

460 Si s'en reva droit au soudant ;
Je li dirai son convenant.
Quant li soudans vit Tornevent,
Si li demande apertement :
"Qu'as tu vœu ? ne me ment pas."

465 "Sire," fait il isnelepas,
"Je ai vœu trestout le monde,
Si com il clot a la reonde,
Sans plus en .xii. chevaliers.
Par Mahomet ! il sunt enlies

470 Par les plus preus, les plus vaillans,
Que soient eus en l'ost de France,
Et les plus fors, les plus hardis,
Ensi com rose et flor de lis
Seurmante de biaute les flors.

475 Habonde et proece et honnors

Es chevaliers dont je vous conte.
.xii. en y a trestout par conte
Par leur armes connus les ai.
Or escoutez, ge's nommerai :
480 C'est d'Engleterre rois Richars,
Et de Boulongne, quens Renars ;
Li quens de Flandres Phelippes !
Et de Monfort, mesire Simons ;
Tierris de Cleves li vaillans ;
485 De Lenborc, li dus Vallerans ;
Mesire Bernars de Horstemale ;
Et li preus Guillaume de Barre ;
Mesire Gautiers de Chastillon ;
Mesire Jofrois de Losegaon ;
490 Mesire Guillaume Longe Espee ;
Chasaun a bien la teste armee,
Et mesire Hues de Florine,
Li dousiesme : je vous afine
Que tuit sont preus, hardis aus armes.
495 Chascun tient l'escu as enarmes,
Bien semblent angles enpannet
C'est la flor de crestlentet.
Et si croire ne m'en voulez,
Droit a l'issue del rochier

500 Les pourriez vœoir sanz faille ;
Car a vo gent font grant bataille.
Et moult en ont navres et mors.
A terre en vi gesir maint cors ;
Et sor l'oriere del chemin

505 Vi gesir mort roy Malakin,
Son compagnon roy Escorfart,
Qui conduissoit vostre estendart."
Li soudans ot le cuer dolent,
De ce qu'ot dire Tornevent.

510 Bien l'escoutoit et tint l'oreille,
Des chevaliers moult se merveille,
Que tout li mondes loe et prise,
Bien voit qu'il sont de grant emprise.
Moult s'apensa de grant bonte

515 Que ce seroit trop grant pite
De mettre telle gent a mort ;
Ce ne feroit il pour nul tresort.
Les preus d'armes haoit mie,
Touz jourz amast chevalerie,

520 Quar .i. quens Hues l'adouba
Trestoute l'ordre li moustra.
Li soudans l'avoit en prison
Por ce li quita sa rençon ;
Puis s'en rala en Galilee,

525 Sires estoit de la contree.
Apres li rois soudans parla,

530	Le roy de Halpe en apela, Le roy d'Aufrique par la main tint. "Avez oy, seignor cousin, De l'espie et contes et dis? De ee vous dirai mon avis: Cil .xii. dont je l'os parler Pourroient plus nos gens grever, Que tout li ost des crestiens.	580	Et les aida a desarmer. Le souper firent appareillier, Puis pristrent l'iaue, seoir vont. Vin et viandes a foison Firent venir et aporter. Chascun menga a grant plente, Il en avoient bon mestier,
535	De trestout ce certains soiens Que par ci n'i voi point de passage." Dist li soudans, qui moult fu sage, "Mahomet ! en cui je crois, Ce sont François de grant bonfois."	585	Car moult estoient traveilliet. Quant orent mengie et beut, Lor mains lavent grace ont rendue A Jhesu Crist de maiste, Qu'il leur a fait si grant bonte,
540	Li rois d'Aufrique li respont: "Vers Damete nous meton, Car c'est la clef et c'est li serre, Et li plus fors lieus de la terre ; Bien est garnie, fort sont li mur,	590	Que sain et sauf sont reparies, Dont li barnages fu tous lies. Moult firent grant chevalerie, Quant au soudant de paennie, Alerent defendre le passage.
545	Dedans serons nous asœur." A cel conseil sont acordet, A tant est leur ost atornet Vers Damete vont tout droit, Mais d'Escofart sont en effroit,	595	Grant honneur firent leur lignage, Tous jours en iert la renomme, On les point en sale pavee. C'est .i. tres nobles mireors,
550	Et del vaillant roi Malakin. Ci vous lerai de Salhadin, Si vous dirai des haus barons, Cui le passage gardent tous. Quant païens virent deslogier,	600	A ceulz qui tendent a honnors, Et maintienent chevalerie. Prions a Die le filz Marie,
555	En haut les pristrent a huchier : "A en alez seingneur glouton ! Ves ci le tref le roi Phelippon, Où il ratant le roi soudant." Li Sarrasin s'en vont finant.	605	Qu'en paradis mete a soulas Les .xii. qui gardont le pas, Et la noble chevalerie, Que li rois Guis ot en baillie.
560	Ni a paien, Tur, ni escler Qui ait talent de retourner, Car chascun resoignoit la mort. Des hauts princes vous dirai lors, Qu'a l'ost françois sont retorne.	610	Pelerin furent outremer, Arrier ne voient retourner, Soient pris Sur, Acre conquise, Et li roi Guis mis en baillie.
565	Mains preudons est encontre ales, Li rois Phelippes y ala, L'un apres l'autre salua, Et les acole par douçor. Assez i ot lermes et plor		D'Acre fu rois et du pais ; Ainsi secourt Dieus ses amis.
570	De la grant joie qu'il avoient, Des vaillans princes qu'il ravoient Dont moult furent reconfortes, Et toust li ost renlumines. Li rois de France fu cortois ;		F. E. LODEMAN.
575	Par la main prist Richart l'Anglois, En son tref maine les barons, De tous leur oste les blascons,		<i>Cornell University.</i>

NOTES ON FRENCH SYLLABIFICATION.*

THE subject of this modest paper cannot be introduced in a better way than by the following quotation from an old volume, *The True French Grammar*, published in London, in 1716. This work, which deserves at least an honorable mention among the early French grammars for English people, is the work of a Huguenot minister, a M. Malard.¹ On page

* Paper prepared for the first meeting of the Central Modern Language Conference, Chicago, Christmas, 1895.

¹ By way of recommendation, M. Malard announces in his preface that his book not only contains "all that can be de-

189 of the Second Part, M. Michel Malard introduces the subject of syllabification in this way:

"Whereas [French] Words can't be rightly pronounced unless every Syllable of which they consist be distinctly pronounced, nor any Syllable can be distinctly pronounced, except one knows how to distinguish them, for that Reason I have given you here the way to distinguish them one from another, and consequently to know how many Syllables there be in a Word."

I have inserted the word 'French' after 'Whereas,' and, with this addition, it would be difficult to make a plainer practical statement of the reasons why syllabification is of the first importance in teaching and learning French pronunciation: first, the words cannot be rightly pronounced unless every syllable be distinctly pronounced; second, the syllables cannot be distinctly pronounced unless one know how to distinguish them. Students confronted with long or unusual words² either will not attempt their pronunciation, or are soon entangled and brought to a standstill. But when they are able to apply the ordinary rules for syllable division, they are soon encouraged to make the attempt and usually do so with success. Nor can a thorough study of French versification be based on anything less than an exact understanding of French syllable formation.

It is my desire to direct attention to these advantages to students of a study of French syllabification, and, if possible, to lead those who make our French grammars for us to give the subject a fuller and more careful treatment than thus far has been accorded it.

At present there are numerous evidences that the study of syllabification, which of late years has engaged the attention of a few phoneticians and lexicographers,³ has made sufficient progress for the world at large to be

sir'd," but also that it does not "smell of Popery," and finally that it is a great improvement upon all other previous French grammars. The latter, he says, were "faulty, obscure, intricate, vicious, and erroneous." M. Malard evidently was filling "a long-felt want."

² Take, for example, *rognonner*, *rocailloux*, *coguelicot*, *bastinquer*, etc.

³ For a partial bibliography of the subject, see *Transactions of the Modern Language Association*, vol. xi, App. ii, p. lxix.

able to make use of some of their conclusions in the practical teaching of foreign languages.

But it is well to remember that not until recently have scientific definitions of 'accent' and 'syllable' been hazarded, and none but the keenest observers have been aware of the nature of the differences which exist among the modern languages in the matters of accentuation and syllable division.

Today many of the phenomena included under these two heads are still awaiting the careful investigator. Not that prescriptions have been wanting in the best grammars and dictionaries, but hardly ever has the subject been approached from the historical point of view, and often there has been a failure to keep separate, 1. the practice as to syllable division in common speech; 2. the practice in the scansion of verse; 3. the practice as to syllable division in printed words (at the end of the line, etc.).

Let us first look at some of the recent conclusions as to the nature of the syllable.

If we compare the ordinary pronunciation of the English word *culpability* and the French *culpabilité*, we become aware that there exist fundamental differences in the physiological processes employed in the two languages in the production of syllables. Aside from the different value assigned to the vowels, and aside from the fact that the English permits the *a* and the second *i* to sink to a neutral vowel (ə), while the French preserves their proper sounds, there are other and vital differences of which we should understand the full extent and significance.

All can convince themselves, first, that the accent⁴ of the English word is compound, consisting of a secondary accent on the syllable *cul-p-* and a primary accent on the syllable *-bi-l-*; second, that the French word consists of a series of equally accented syllables until the last (*té*) is reached, when a slight increase of expiratory force occurs.

At this point a difficulty arises. While all can perceive that the single consonants of the French word unite with the following vowels (*cul-pa-bi-li-té*), few can be certain to which syllable *p* and *l* respectively belong in the English word. Is it *culp-a-* or *cul-pa-*? The

⁴ Expiratory, not musical.

syllable division in this case falls, according to Sievers,⁵ not before or after the consonant, but *in* it. In reality, in the English word there are two expiratory syllables, the first of which (*cul-p*) is followed by a sound-syllable (-*a*), and the second of which (-*bi-l*) is followed by two sound-syllables (-*i-ty*).

In the French word, on the other hand, there occurs a separate expiratory effort for each vowel (preceded by its single consonant), and no sound-syllables are present.⁶

We have, at this point, a principle of cardinal importance for the acquisition of French pronunciation, which may be thus stated:

*In French words, a separate expiratory effort for each syllable.*⁷

It is obvious that to properly distribute the expiratory efforts in a French word or phrase, is equivalent to recognizing the syllables of which the latter is composed, and consequently we need to examine in detail the empirical rules for syllable division in French.

The following rules rest upon the observations of specialists, both French and of other nationalities.

A. CONSONANTS.

I. a. *A single consonant between two vowels unites with the second vowel.* Ex.: *aci-di-té, co-li-maçon, lo-ca-li-ser, lézard, ca-deau, ca-jo-ler, dé-sho-no-rant, i-nha-bi-té, bo-nheur, i-nu-ti-li-té.* (For *x*, see below, A, VI.)

b. *Digraphs (or trigraphs) representing single consonant sounds follow the same rule, as a matter of course.* Ex.: *li-gnée, lé-guer, li-qui-der, mā-cher, li-*

⁵ See his *Grundzüge der Phonetik*, page 189.

⁶ For a lucid description of the difference between expiratory and sound-syllables, see Brugmann, *Comparative Grammar of the Indo-Germanic Languages*, I, sec. 667, 4:

"An expiration, simply allowed to die away, contains but one point of expiration. If, on the other hand, fluctuations in the expiratory impulse take place, still other points become perceptible alongside the principal point: these, owing to their smaller force, are felt as subordinate to the principal point."

A useful device in teaching English students to make a series of even expiratory efforts, is to require them to repeat the numerals 1, 2, 3, 4, etc., or the letters a, b, c, d, etc., before uttering the French word. The word *abilité*, for example, may be represented a, b, c, D.

⁷ A few unimportant exceptions are noted by Passy, *Les Sons du Français*, (3d. ed.), section 104, and, especially, see below, the atonic *ε*, A, V.

charge, *pa-ra-phé*, *pi-ller*, *ca-illou*, *vie-illir*, *o-ignon*, *na-geons*.

c. *True double consonants (geminata) having only a sporadic existence in French, all other doubled consonants are pronounced as, and follow the rule for, single consonants.* Ex.: *a-ssez, cai-sson, lu-tter, a-rra-cher, a-ffût, a-ppé-tit, a-nneau, a-ller, a-ppa-re-mment, a-cca-bler, ma-cquer.*

Exceptions: *ss* in a few learned words (*as-si-mi-ler*) and *rr*, especially after *e* and *o* (*er-rer, hor-reur*).

Note 1. Here belong the groups *mn* (=nn)⁸ and *sce, sci*: *con-da-mné, de-scént, re-ssu-sci-ter*.⁹

Note 2. The feeling that *en* is a prepositional affix works against the rule in *en-nui, en-no-blir*, etc., and even in *en-i-vrer, en-or-gue-illir*, etc. (I. a.)

As will scarcely need pointing out, the first rule (I. a.) is of the first importance in teaching students to recognize the nasal vowels. For the pupil, upon learning the sounds in the word *chemin*, will expect them to recur in the word *cheminer*, where, of course, the nasalized vowel has disappeared. So *fin*, but *fi-nir* : *lin*, but *li-naire*; *son*, but *so-nore* : *plan*, but *pla-noir*; *i-nu-tile*, *i-nu-si-té*.

But the first rule (I. a.) is to be applied to yet another large class of words:

d. *The French "nasals," strictly speaking, being oral vowels with nasal resonance, the *n* or *m* which accompanies them having no value as a consonant, the groups *n+consonant, m+consonant*, must be treated as single consonants are:* Ex.: *lan-cer, mon-ter, loin-tain, lam-beau, ca-den-cer, lun-di, den-rée*.

The consonant following the *n* (or *m*) may be: 1. a digraph: *lan-guissant*; *bron-cher*; *cin-quante*; *nym-phée*; *Pan-théon*; *son-geons*; or 2. a doubled consonant: *vin-ssiez, tin-ssiez*.

e. Final consonants, usually silent otherwise, often afford us cases of a single consonant between two vowels. Ex.: *mo-tà-mot, ve-ne-zy-voir, le sa-cau-dos*,

⁸ Not, however, *ca-lom-nier, au-tom-nal, in-dem-ni-té*.

⁹ But *as-c-tique*, etc. (Darmesteter and Hatzfeld, *Dictionnaire Général*.)

se me-tà-cri-er, o-na-vai-ta-jou-té, cinqou-six.

The consonant may be final, though followed by an atonic *e*. Ex.: *j'e-na-che-t(e)un*, *une ro-ch(e)é-norme*, *tou-ch(e)à-tout*, *bri-s(e)os*.

There seems to be no reason why this usage should not extend to doubled consonants (I. c.), followed by a silent atonic *e*: *e-ll(e)é-tait*, *ma-ss(e)im-po-sante*, *be-ll(e)à-voir*.

II. a. *A consonant group, of which r or l is the final member, unites with the following vowel.* Ex.: *ca-dran*, *le-vron*, *câbler*, *a-dre-sser*, *a-gran-dir*, *ai-glon*, *a-cro-bate*, *ra-cler*, *re-flet*.

b. A group of this description may result from the suppression of an atonic *e*. These groups may be called secondary. Ex.: *a-pp(e)ler*, *sou-v(e)rain*, *lai-t(e)rie*, *bra-qu(e)rai*.

c. The first member of a group of this kind may be 1. a doubled consonant: *o-ffrir*, *sou-ffler*, *su-ppri-mer*; or 2. a digraph: *A-phro-dite*, *a-chro-ma-tique*.

d. An *n* or *m* (see I. d.) may precede groups of this kind without altering the rule. Ex.: *en-trer*, *com-bler*, *tim-bré*, *plain-drai*, *gon-fler*, *an-crage*, *an-gleux*, *a-moin-drir*, *am-broi-sie*. Secondary groups: *lam-p(e)ron*, *man-qu(e)rai*, *tomb(e)reau*.

III. a. *In a consonant group of which r or l is the first member, the r (or l) belongs to the vowel which precedes it, the rest of the group uniting with the following vowel.* Ex.: *por-ter*, *vel-ter*, *cal-ciner*, *ar-gent*, *ar-bitrer*, *abor-ner*, *bar-deau*, *four-gon*.

b. The second member may be 1. a digraph: *tor-chon*, *al-chimie*, *al-phabet*, *lor-gner*; or 2. a group with *l* or *r* (II. a.): *pol-tron*, *meur-trir*, *cer-cler*. Secondary: *pal(e)froi*.

c. Such a group may appear in *liaison*: *un cour-tes-pace*, *où dor-til*, *leur-samis*.

d. Such a group may be secondary, that is, may result from the suppression of an atonic *e*: 1. *ca-jol(e)rie*, *cal(e)-çon*, 2. *tell(e)ment*; 3. *lour-d(e)rie*; 4. *super-b(e)à-voir*. *N* and *M* may stand as first

member: *ma-çonn(e)rie*, *lun(e)tier*; *cim(e)-tière*.

IV. a. *Closely parallel to the consonant groups treated under III, are those of which s is the first member.* Here the lexicographers are at odds,¹⁰ a fact which we may take as an indication that the distinction drawn is too close a one to be of great importance in practical instruction. As a working rule, we may consider that in groups with *s* as first member, the *s* is treated as are *l* and *r* in similar position (see III). Ex.: *res-ter*, *res-pirer*, *ves-ton*; *plas-tron*, *sancrit*, *res-traindre*.¹¹

V. *The suppression and retention of the atonic e (ə), final, and in mid-word, is a thorny subject for students, and yet one of primary importance to them. To my mind, even for young pupils, it should be approached historically, that is, by showing that all atonic e's were formerly pronounced. It should be shown, first, that the usual rules for syllable division formerly applied as well to words with the atonic e as to others: *vous êtes*, for example, at no greatly remote epoch was three syllables, and it still may be three syllables when, upon the stage, the actor declaims the line,*

"Un ange vous dit-il combien vous êtes douce?"

and second, that they are still applied at the present day in the scansion of verse.¹²

There is, however, a distinction to be made here. My own observations incline me to the belief that in *vous êtes*

¹⁰ The dictionaries of Sachs and Larousse, for example, divide *e-spè-rer*; Lesaint and the *Dictionnaire Général* divide *es-pè-rer*, and this is the impression of the average observer.

¹¹ This question immediately involves that of the prosthesis in the Romance languages. Without more than stating the problem, it would seem that if the Gallo-Latin people aimed to relieve the weight of the initial groups; for example, *in-stamen* (French *estain*—*étain*) *spina* (French *espine*—*épine*), by the permission of an *e* (or *i*), the object would not have been achieved by permitting the groups *st* and *sp* to still remain initial to the second syllable (*e-stain*, *e-spine*).

¹² Except, of course, in the lines of the ultra-radicals, who, like writers of folk-songs, seem to disregard atonic *e*.

douce, un garde-fou, les hautes classes, des courtes notes, etc., the atonic *e* usually heard is a sound syllable, as distinguished from an expiratory syllable; or, in other words, there is no separate expiratory effort of the chest and diaphragm in its production.¹³ The accentuation and syllabification, therefore, of French *garde* (in *un garde-fou*) and English 'garter', approach identity in so far as the different organic basis of the two tongues will permit.

The following categories of words with the atonic *e* correspond to those given above for consonants:

- i. a. Face, rime, bise, laide, rage, huile, Ariane, etc.
- b. Bagne, brigue, brique, roche, paille, digraphe, etc.
- c. Caisse, -ette, beurre, griffe, nappe, Anne, dalle, macque, etc.
- d. Honte, chance, jambe, potence, monde;
 - 1. langue, cherche, banque, nymphé,
 - 2. vinse.
- e. (See that section.)
- ii. a. Cadre, lièvre, Louvre, sable, maigre, aigle, acre, binocle, trèfle, etc.
- b. (No cases.)
- c. Offre, souffle, etc.
- d. Entre, timbre, comble, plaindre, ronfle, encre, angle, chambre, fondre, malin-gre, humble, chanvre, etc.
- iii. a. Porte, svelte, large, barbe, morne, criarde, forge, force, etc.
- b. 1. Lorgne, Perche, amorphe; 2. arbre, tordre, cercle, meurtre.
- iv. Reste, cadastre, etc.

VI. *The large mass of borrowed words, particularly those from Latin and Greek, contain a considerable number of consonant groups, many of which are foreign to the genius of the language. The usage as to the division of these groups naturally has not the same fixity as that of folk-words. Only a few of them need be noticed here.*

X is equivalent to *ks* (*gz*), and divides between the consonants. *Ct* follows the same rule. The preposition *ad-*

¹³ See Brugmann, quoted above, note 6.

consonant divides after the *d* (except *dr*; *a-dre-sser*. See II). *Bs* (=*ps*) divides after the *b*: *ab-sor-ber*, etc.

B. VOWELS.

In French, according to the phoneticians, real diphthongs have only a sporadic existence.¹⁴ "If two vowels,"¹⁵ says Paul Passy, "are in contact, they either form two syllables, or one of them becomes a consonant."

What practical rule is it possible to formulate to enable us to distinguish these two cases?

The vowels which may thus take on the nature of consonants are: *i* (*aimiez*=2 syllables); *ou* (*fouet*=1 syllable); and *u* (*fuir*=1 syllable).

The present varying usage in French verse,—the writer now making the contraction and now foregoing it,¹⁶—is the result of a compromise between the traditional usages on the one hand, and present colloquial usage on the other, each writer determining for himself to what extent he will admit the popular pronunciation into his verse.

Speaking, then, exclusively of present colloquial usage, we may take as a practical working rule that *i*, *ou*, *u*+vowel form but one syllable with the vowel in all cases except when they are immediately preceded by consonant+*l* (or *r*).¹⁷

We may arrange the following categories:

I. Combinations with *i* as first member.

IE is one syllable in *contrarier*, *materiel*, *gardien*, *vénier*; *nielle*, *aimiez*, *miette*, *signifier*; *pied*, *chien*, *janvier*, *pommier*, *lierre*, *hier*, etc. *IE* is two syllables in *crier*, *grief*, *grièche*, *brièvement*, *février*, *devriez*, *voudriez*, etc.

IEU is one syllable in *yeuse*, *Dieu*, *pluvieux*, *relieur*, *manieur*, etc.

¹⁴ For example *à entrace*: *il à oublid* (Passy).

¹⁵ Or diph. + vowel, or vowel+diph., or diph.+diph.

¹⁶ For a full treatment of this point, from the historical standpoint, see Tobler, *Le Vers Français*, page 78 ff., (A summary of the same in Stengel's *Romanische Verslehre* (Grüber's *Grundriss*, ii.) sec. 85.

¹⁷ According to Koschwitz, *i*, *ou*, and *u* do not go over into the corresponding consonants in verbs of one-syllable stems in *i*, *ou*, and *u*: for example, *nier* (2 syllables) *ries* (2 syllables) *muer* (2 syllables). But the observations of other phoneticians do not support this contention. We have, for example, *fer* (verb) as one syllable in the *Dictionnaire Général*, and *tuer* as one syllable, according to Passy.

IO is one syllable in pioche, chariot, fiole, etc.
 IA is one syllable in liard, diable, fiacre, etc. IA is two syllables in criard, pliage, etc.
 IAI is one syllable in biais, niais, liaison, etc. It is two syllables in criait, priait, etc.

II. *Combination with ou (o) as first member.*
 OUE is one syllable in couard, pouah, bivouac, gouache, etc.
 OUA is one syllable in fouet, couenne, uest, etc. It is two syllables in trouer, etc.
 OUAI is one syllable in ouais, douairière, souhait, etc.
 OUT is one syllable in Louis, souine, ouir, etc. It is two syllables in drouineur, etc.
 OUEU is one syllable in joueuse, boueux, amadoueur, etc.

III. *Combinations with u as first member.*
 UA is one syllable in nuage, suave, etc. It is two syllables in bruant, etc.
 UE is one syllable in duel, muet, écuelle, duègne, tuer, etc. It is two syllables in gruer, etc.
 UI is one syllable in luire, fuir, suicide, juif, ruine, etc. It is two syllables in bruire, druide, pluie, etc.
 UEU is one syllable in sueur, lueur, luxueux, etc.
 UAU is two syllables in gruau, etc.

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TWO OLD ENGLISH FRAGMENTS.

THE two Old English fragments here printed are taken from MS. Addit. 34652 (British Museum), a volume containing a miscellaneous collection of Manuscript and printed scraps in various languages. The two leaves containing the Old English fragments now form folios 2 and 3 of the volume; they are entirely independent of one another, and are evidently derived from two different MSS. The handwriting in both cases is that of the eleventh century. In the following reproduction the MS. has been followed exactly, except that the

words have been separated and the contractions expanded and indicated by italics.

GENEALOGY OF THE WEST SAXON KINGS.

The heading shows that this fragment must once have belonged to Bishop Thomas Tanner (1674-1735). The West Saxon genealogy which it contains is found in four other manuscripts: 1. prefixed to the Parker MS. of the *Chronicle* (=P). It is printed in Thorpe, p. 1, Earle, p. 2, Plummer, p. 2. 2. In the Cottonian MS. Tiberius A. 3 (=T). This version, which possibly originally belonged to MS. Tiberius A. 3 (cf. Earle, p. xxiv), is printed in Thorpe p. 232. 3. MS. Kk. 3. 18, Cambridge University Library (=Ca), printed by Miller, *Old English Version of Bede's Ecclesiastical History*, p. 486. 4. MS. Addit. 23211, British Museum (=S), printed in Sweet's *Oldest English Texts*, p. 179. This version, which is important both on account of its age and the independence of its readings, is unfortunately a fragment, containing only the last portion. In his edition of *Bede*, Wheloc, p. 5, gives the text of the genealogy from Ca with a few variants from MSS. which he calls B and C: B is identical with the Parker MS. of the *Chronicle*, whilst C is probably the Cotton MS. Otho B. xi (cf. Miller p. lvi), most of which was burnt in the fire of 1731. That Wheloc's C² cannot have been MS. Tib. A. 3, I shall endeavour to show below.

[fol. 2] *þy* geare þe wæs agan fram cristes acennednesse feower hund wintra . 7 feower 7 hundnygenti . wintra . þa cerdics 7 cinric his sunu cuomon up æt 5 cerdices oran mid fif scypum . 7 se cerdics wæs elesing . elesa . esling . esla . gewising . gewis . wiging . wig . freawining . freawine . friþugaring . friþugar . bronding . brond . bældæg- 10 ing . bældæg . wodening . Ond þæs ymb syx gear þæs þe hy up cuomon geeodon westseaxna rice 7 þ wærun*

¹ I shall refer to this version as C. The version from MS. Addit. 34652, which is here printed for the first time, I shall speak of as A.

² At the top of the page is written, as a heading, in a hand of the early eighteenth century: *Ex Bibliotheca Cl. T. Tanner, Chronic. Saxon*, p. 15. The reference is to Gibson's *Chronicon Saxonum*, Oxford, 1692.

þa ærestan cyningas þe3 wessexna
 lond on wealum geeodon 7 he hæfde þ
 15 rice syx⁴ gear . 7 þa he gefor . þa feng
 his sunu cynric to þam rice 7 heold
 seofans winter . þa he gefor þa feng
 ceol(win)⁶ to þam rice . 7 heol⁷ seofan⁸
 gear . þa he gefor þa feng ceol to þam
 20 rice . 7 heold syx gear . þa he gefor
 þa feng ceolwulf to his broþor 7 he
 ricsode seofantyne⁹ gear 7 hiora cyn
 gæð to cerdice . þa feng cynegils¹⁰
 ceolwulfs broþor sunu to rice 7 ric-
 25 sode an 7 ðritti wintra¹¹ . 7 he onfeng
 ærest fulwithe wessexna cyninga . 7
 þa feng cenwalh to 7 heold án 7 ðritti
 wintra . 7 se cenwald¹² wæs cynegilses
 30 sunu 7 þa heold seaxburh his cwen an
 gear þ rice æfter him . þa feng aescwine
 to rice þæs cynn gæð to cerdice 7
 heold¹³ twa gear . þa feng centwine to
 wessexna rice cynegilsing 7 ricsode
 35 seofan¹⁴ gear . þa feng ceawalla to
 þam rice þæs cyn gæð to cerdice 7
 heold twa¹⁵ gear . þa feng Ine to
 wessexna rice þæs cyn gæð to cerdice
 7 heold syx 7 ðritti¹⁶ wintra . þa feng
 [fol. 21] æðelheard to þæs cyn gæð to cerdice
 40 7 heold . feowertyne winter . þa feng
 3. þe, the e over the line.

⁴ So MS., for *sixtyne*, as in *P. T.* and *Ca.*

⁵ So the MS. *P* has *seventeen*, which is also wrong. The correct number is *twenty-six*, as in *T* and *C*, or *twenty-seven*, as in *Ca.* Cf. the entry in the Chronicle for the year 534, where MSS. *P* and *Laud* give *twenty-six*, and the other MSS. *twenty-seven*. *Cynric* reigned from 534 to 560.

⁶ MS. *ceol*; the *win* has been added by a hand of the sixteenth or seventeenth century. The name should be *Ceawlin* (*Ceawlin*). The words *þa he gefor þa feng ceol* (*win*) to *þam rice*. 7 *heol seofan gear* are wanting in *P.*

⁷ So the MS. for *heold*.

⁸ So also *Ca.* MS. *T* has *seventeen*. Both numbers are wrong, as *Ceawlin* reigned from 560 to 591.

⁹ *seofan*, the *a* is altered from *æ*.

¹⁰ *cynegils*, the *s* is altered from *w*.

¹¹ *wintra*, the *t* is added above the line. ¹² So the MS.

¹³ *heold*, the *d* is added above the line.

¹⁴ So also *P.* *T* and *Ca* have *nine*. The later seems correct, as *Centwine* reigned from 676 to 685, though *Florence of Worcester* states that 'viii¹⁰ anno regni decessit.'

¹⁵ It should be *three*, as in *P.* *T.* and *Ca.* *Ceadwalla* reigned from 685 to 688.

¹⁶ It should be *thirty-seven* as in *P.* *T.* *C.* Cf. the entry in the Chronicle for 688. *Ua* has *thirty-two*.

cupred to þæs cyn gæð to cerdice 7
 heold seofantyne gear. þa feng sige-
 byrht to þæs cyn gæð to cerdice 7
 heold an gear . þa feng cynewulf to
 45 rice þæs cyn gæð to cerdice 7 heold
 7¹⁷ an 7 ðrytti wintra . þa feng beorht-
 ric to rice þæs cyn gæð to cerdice 7
 heold syxtyne gear . þa feng ecbyrht
 to þam rice 7 heold seofen 7 ðrytti
 50 wintra 7 . seofen monað . 7 þa feng
 æþelwulf to his sunu¹⁸ 7 heold nigen-
 teðe healf gear. Se æþelwulf wæs
 ecbyrhting . ecbyrht . ealhmunding .
 ealhmund . eaſing . eaſa eopping .
 55 eoppa ingylding . ingyld cenreding . 7
 ine¹⁹ cenreding . 7 cuþburhg cenreding . cenred .
 ceolwalding . ceolwald . cuþwulſing²⁰ .
 cuðwulf . cuþwining . cuþwine , cel-
 60 ming . celm . cynricing . cynric . cer-
 diccing. Ond þa feng æþelwald his
 sunu to rice 7 heold fif ger . þa feng
 æþelbyrht his broður to 7 heold . fif
 ger . þa feng æþered to heora broþor
 65 to rice . 7 heold . fif ger . þa feng
 ælfred hiora broþor to rice . 7 þa wæs
 agan his ylde²¹ twa 7 twenti wintra . 7
 ðreo hund 7 syx 7 hundnigentig wintra
 þæs te his cyn ærest westsexna lond .
 on wealum geeodon.

That no one of the existing versions can be derived from any one of the others is shown by the fact that each contains omissions or errors not found in the others: for example,²² the omission of *Ceawlin's* reign in *P.* of *Ine*, *Cuþburg*, and *Cwenburg* in *S* (cf. l. 57), the omission of *Esla* and the incorrect duration of *Ine's* reign in *Ca*, the wrong number, 493 (cf. l. 1) in *T* and *C*, the different ending in *T*, etc.

Of the six versions *A*, *P*, on the one hand, and *T*, *Ca*, on the other, appear to form two distinct groups. The version *C*, for which we have really only the scanty variants given by *Wheloc*, obviously belongs to the same group

¹⁷ *heold* 7 *an*, so MS.

¹⁸ After *sunu* a *to* has been erased.

¹⁹ 7 *ine* has been added on the margin.

²⁰ *cuþwulſing*, the *w* is altered from *f*.

²¹ Between *ylde* and *twas* is an erasure of about two letters.

²² In the case of *A* this is evident from the notes given under the text.

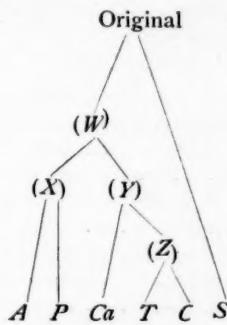
as *T*, *Ca*, whilst *S* represents an independent version.

Cf. 1, *þy geare þe wæs agan A, P, Ða wæs agangen T, Ca* — 15. *he gefor A, P, gefor he and T, Ca*. — 17. *gefor A, wanting in P; forðferde T, Ca*. — 34. *A, P give seven years, T, Ca nine years* as the duration of Centwine's reign. — 60. *Cynric Cerdicing A, P, Cinric Creoding, Creoda Cerdicing T, Ca (and also S)*. — 64. *heora A, P, his Ca (as also S, wanting in T)*.

The mistake in the duration of Cynric's reign in *A, P* may, perhaps, be regarded as pointing to the conclusion that these two are derived from a common original (*X*), in which the number was *scofontyne*, the *tyne* having been dropped by the somewhat careless scribe of *A*, as in line 15. The omission of *Ceawlin* in *P* may also, perhaps, be explained by assuming that in *X* the name had already been miswritten *Ceol* (as in *A*) and that the scribe of *P*, supposing the repetition of the name *Ceol* to be an error, purposely left out the first. On the duration of Centwine's reign, see the note to the text; and on the omission of the name *Creoda*, line 60, in *A, P*, see below. That *T, Ca* form a narrower group and are derived from a common original (*Y*), is shown by the reading *gefor he and* (l. 15-16), and by the *forðferde* (l. 17) in *T, Ca*. The formula in the original was doubtless in both cases *he gefor*.

So far as one can judge from Wheloc's very meagre variants, *C* also belonged to this group, and appears to be most nearly related to *T*. They both give 493 as the date of Cerdic's coming, and twenty six years as the duration of Cynric's reign, and in line 15 they both read *winter* as against *gear* in *A, P, Ca*. But that *C* cannot have been identical with *T* is proved by the reading *gear* (l. 42) in *C*, which is wanting in *T*. *C* also gives the duration of *Aethelbald's* reign as *one year*, where *T* has the *correct five*. The different ending, too, in *T*, carried down to the reign of Edward the martyr, could scarcely have been passed over without remark by Wheloc. *S* seems to be quite an independent version: with its *Ceawlin*, *Ceawlin* it stands apart from the rest, which all have *Celming*, *Celm*. This latter is evidently corrupted from *Celning*, *Celin*, and represents the Northumbrian form of the name;

cf. *Beda*, lib. ii, cap. 5: "secundus Caelin rex Occidentalium saxonum, qui lingua eorum Ceawlin vocatur."²³ We thus arrive at the grouping



But the reconstruction of the archetype from which all the extant versions of the genealogy are derived, and which, in its turn, was based upon older written lists, I must leave to the historians. I hope, too, that ere long they will throw light upon the problem as to whether the name *Cresda* had already been inserted in the archetype between those of Cerdic and of his son Cynric,²⁴ and as to how it came to be thus inserted. If, as seems very possible, the archetype already contained the name,²⁵ the scribe of *X*, noticing the discrepancy (for it is twice stated in the genealogy that Cynric is Cerdic's son), must have purposely omitted it, and this would be a further proof of the close relationship between *A* and *P*.

It may be pointed out, in conclusion, that *Eabing, Eaba* (cf. l. 54) in *Ca* and *S*, with the medial *b* preserved, shows that the list of names had not been merely handed down by oral tradition, but had, in part at least, been committed to writing as early as the eighth

²³ This is reproduced by Florence of Worcester in the annal for 827: 'secundus Celin,' etc. In the Old Engl. translation of Beda, these words are rendered simply by: 'Se æftera wæs Ceawlin haten Westseaxna cyning.'

²⁴ That a *Creoda* between Cerdic and Cynric has no historical justification it is scarcely necessary to point out. But that the name must have appeared in that position in early lists is shown by the genealogy in the Chronicle (A. D. 855), where three out of the five MSS. have *Creoda*. The name is also found in the genealogy in *Asser* (cf. Petrie, *Monuments Hist. Brit.*, p. 468) and in Florence of Worcester (A. D. 849), etc.

²⁵ If it did not, the grouping above proposed would need some modification.

century, probably before A. D. 750 (cf. Sievers, *Anglia* xiii, p. 15 and Paul und Braune's *Beitr.* xi, 542).

II

This is printed line for line as in the MS., in which a part of each line has been cut off. The source of the first eight lines I have not

been able to determine.²⁶ The remainder is taken from the first chapter of the Second Book of Isidor's *De ecclesiasticis officiis*, the Latin original alternating with an OE. translation. The missing Latin portions I have added (enclosed in square brackets) in italics from Migne's *Patrologia*, vol. 88, p. 777.

fol. 3.

. LXI .
 nan ne gebidað hi heofond rice. Se drun
 ð naðer ne fæder ne moder . ne freond ne
 scead betwyx gode 7 yfele . ne he fyr ne a
 odes organ. Swa byð þa swicolon broðra 7 þa
 hogiað godes circan ne hi ne toscyriað god
 e ondrædað þ swurd þisses andweardan lifes
 lle fyr . þonne se man druncen byð ne
 lice²⁷ begyman naðer ne his geþances . ne

. LXI . DE CLERICIS.

[*Itaque onnes qui in*] ecclesiasti²⁸ ministerii gradibus ordinati
 [sunt, generaliter] clerici nominantur. Cleros autem uel cleri
 [cos hinc appella]tos doctores nostri dicunt . quia mathias sor
 [te electus est, q]uem primum per apostolos legimus ordinatum.
 [Sic et omnes quos i]llis temporibus ecclesiarum principes ordi
 [nabant, sorte eli]gebant. Nam clerios . sors interpretatur
 [unde et hæredita]s . grece cleronomia appellatur . et heres
 [cleronomos . Proi]nde ergo clericos uocari aiunt . eo quod in
 [sortem hæreditatis] domini dicuntur²⁹ uel pro eo quod ipse dominus sors eorum
 [sit. sicut de eis s]criptum est loquente domino ; Ego hereditas eorum
 [*Unde oportet ut*] qui deum hereditate possident . absque ullo
 [*impedimento sæculi deo se*]ruire studeant . et pauperes spiritu esse con³⁰
 [*tendant ut congrue illud Psalmistæ dicere possint,*
 'Dominus pars hæreditatis meæ '].

(fol. 3b)

hlote gecorenne. Cleros on grecisc getac
 glisc . þanan yrfeweardnysse on grecisc c
 7 se yrfeweard hatte cleronmius. Forþi
 grecisc clericos hatað . þ is on englisc hlyte
 synt getalede 7 genemde to drihtne
 þ heora dryhten sy heora gehlott . e
 ten is be drihtne sprecendum . Ic eom c³¹
 ra yrfeweardnysse forþi gerist þ ða
 to yrfeweardnysse þ hi hogian þ hi go
 woroldhremminge . 7 habban þurh ead³²
 fena gast þ hi rihtlice magon cweþan
 sceope . Drihten is dæl minre yrfeweard
 His igitur lege patrum cauetur. REGV
 ut a uulgari uita reclusi³³ . a mundi uolu[*þtatibus sese abstine*]

²⁶ My friend, Mr. H. Bradley, points out to me that the passage clearly refers to I Cor. vi, 10.

²⁷ The letter before *lice* seems to be *n*.

²⁸ So MS. Migne has *ecclesiastici*.

²⁹ Migne has *dentur* instead of *dicuntur*.

³⁰ The page ends with *con*.

³¹ After *c* part of a low letter (*w?*) is still visible.

³² *ead*, only part of the *d* left.

³³ Migne *seclusi*.

ant . nec spectaculis nec pompis intersi[nt . convivia pub]
 lica fugiant . priuata non tantum pudi[ca, sed et sobria]
 colant . Vsuris nequaquam incumbant [neque turpium]
 occupationes lucrorum fraudisq[ue]34 cuiusq[uam studium appellant.]
 Amorem peccunie . quasi materiam cunct[orum criminum fugi]
 ant . Secularia officia . negotiaque abician[t, honorum gradus]
 per ambitionem non subeant . Pro beneficiis [medicinae dei mu]
 nerass non accipiant . Dolos et coniuratio[n]es caveant etc.]

I may, perhaps, be allowed to append here an attempted reconstruction of the OE. text, which I offer with all diffidence. The conjectural portions are underlined.

(a)

þa druncenan, ne gebidað hi heofona rice.
 Se druncena ne oncnæwð naðer ne fæder ne
 moder ne freond, ne he ne wat36 gescead be-
 twyx gode 7 yfele, ne he fyr ne adræt ne swurd
 ne godes organ. Swa byð37 þa swicolon broðra
 7 þa synfullan þe forhogiað godes circan; ne
 he ne toscyriað god 7 yfel, ne hi ne ondræðað
 þa swurd þisses andweardan lises ne þa grimme
 hellefyr. þonne se man druncen byð, ne mæg
 he gedafenlice begyman naðer ne his geþances

CHAUCER AND THE ROMAN DE CARITÉ.

To the famous lines (C. T., *Prol.*, 496 ff.):

This noble ensample to his sheep he yaf,
 That first he wroughte and afterward be taughte;
 Out of the gospel he the wordes caughte;
 And this figure he added eek ther-to,
 That, if gold ruste, what shal yren do?
 For if a preest be foul, on whom we trustee,
 No wonder is a lewed man to ruste;
 And shame it is, if a preest take keep,
 A shitten shepherde and a clene sheep,

a very striking parallel occurs in the *Roman de Carité* by the Renclus de Moiliens (end of the twelfth century), in the course of a long exhortation to parish priests:

Prestre, tu dois issi bien faire
 Ke selonc le tien esemplaire
 Puist le gens se vie portraire.
 Prestre, tu dois faire et puis dire.
 Se orts enrunge, queus ert fers?
 (st. 58, p. 39, ed. van Hamel.)

Quel merveille est, se merveille ai

34 *fraudis-*, the *r* added over the line.

35 Only the upper part of *nera* is left.

36 Or *cæn*.

37 So MS. for *beaſſ*.

ne his dæda, hlot gecorenne. Cleros on grecisc getacnað gehlot on englisc, þanan yrfewardnysse, on grecisc cleronomia hatte, 7 se yrfeaward hatte cleronomius. Forþi þonne hi hi on grecisc clericos hatað, þ is on englisc hlyteras,38 þ hi synt getalede 7 genemde to drihtnes gehlote,39 oððe þ heora dryhten sy heora gehlott ealwa awritten is be drihtne sprecendum. "Ic eom," cwæð he, "heora yrfewardnysse." Forþi gerist þ ða þe god habbað to yrfewardnysse, þ hi hogian þ hi gode þeowian butanþ woroldhremminge, 7 habban þurh eadmodnysse þearfena gast, þ hi rihtlice magon cweþan mid þam sealm sceope, "Drihten is dæl minre yrfewardnysse."

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De fol pastour, de sage oeilie?
 Chele est nete, chil se soeille.
 (st. 71, p. 38.)

Chaucer and the Old French, it will be seen, have the three remarks in the same order. That Chaucer knew the *Roman de Carité* is not impossible, but more probably both drew from a common source. The origin of the proverb about the rusting of gold was perhaps *Lamentations*, iv, 1, as interpreted in Gregory's *Pastorel Care*:

Qua autem mente animarum praesul honore pastorali inter caeteros utitur, si in terrenis negotiis quae reprehendere in aliis debuit, et ipse versatur? Quod videlicet ex ira justae retributionis per prophetam Dominus minatur, dicens: *Et erit sicut populus, sic sacerdos* (Oseea iv, 9). Sacerdos quippe est ut populus, quando ea agit qui spirituali officio fungitur, quae illi nimirum faciunt qui adhuc de studiis

38 Cf. *tanhlytere*. I feel that *hlyteras* is not very satisfactory, moreover, there is room for a longer word.

39 There is not space enough for an *yrfewardnysse* corresponding to the Latin *hæreditatis*. Cf. also the variant reading in Migne: *in sortem Domino dentur*.

40 There is scarcely room for any word translating *ullo*.

carnalibus judicantur. Quod cum magno scilicet dolore charitatis Jeremias propheta conspiciens, quasi sub destructione templi deplorat, dicens: *Quomodo obscuratum est auctor, mutatus est color optimus, dispersi sunlapides sanctuaris in capite omnium platearum* (Thren. iv, 1)? Quid namque auro, quod metallis caeteris praeeminet, nisi excellentia sanctitatis? Quid colore optimo, nisi cunctis amabilis reverentia religionis exprimitur? . . . Aurum igitur obscuratur, cum terrenis actibus sanctitatis vita polluitur. Color optimus coms mutatur, cum quorundam qui degere religiose credebantur, aestimatio anteacta minuitur. Nam cum quilibet post sanctitatis habitum terrenis se actibus inserit, quasi colore permutato ante humanos oculos ejus reverentia despecta pallescit. (ii, 7.)

Gregory gives the same interpretation, more briefly, several times in his *Moralia*; xviii, 33 (19), §53; id., xx, 40 (30), §77; id., xxvii, 43 (26), §71; id., xxxiv, 15 (13), §26. Cf. also, for the same interpretation, Garnerus, *Gregorianum*, viii, 1, §546; *Sermo* 32 in the *App. ad Hugonis de S. Victore Opp. Mystica*, Migne, lii (clxxvii), 971, 972; Hrabanus Maurus, *Allegoriae in S. Script.*, *Opp.*, Migne, cxii, 870. Alanus de Insulis, *Distinct. Dict. Theol.*, *Opp.*, Migne, ccx, 715; Paschasius Radbertus, *Expos. in Lam. Jer.*, iv, 1, Migne, cx, 119³. Other passages worth looking at are Gregory, *Cura Past.*, iii, 14 (38); id., *In Primum Regum Expos.*, iii, 4, §5; *App. ad Hugonis Opp. Myst.*, sermo 35, iii, 983; S. Bruno Carthus., *Expos. in Psalm.*, xl ix, Migne, i (clii), 831 (146); Peter of Blois, *Sermo* 60, *Opp.*, ed. Giles, iv, 275, 277. The Renclus de Moiliens seems to have had the passage from *Lamentations* in mind: he says to the priest (st. 58, p. 32).

Tu es pierre de saintualre,
Ki entor soi lüst et esclaire.

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THE KINGIS QUAIR.

The authorship of The Kingis Quair. A New Criticism. By J. T. T. BROWN, Glasgow: James MacLehose and Sons. 1896.

MODERN criticism is full of shocks and surprises. While the authorship of too much of the Early Scottish poetry is by no means as certain as one could wish, that of *The Kingis Quair* was thought to be beyond the possibil-

ity of cavil. And now comes forward a critic to maintain the thesis that it is, after all, not the production of James I., but a fancy-piece composed by somebody late in the fifteenth century. And this not as an ingenious paradox, but as the result of candid, patient, and intelligent criticism.

The principal facts in the case are these:

The Kingis Quair is a poem in one hundred and ninety-seven seven-lined stanzas, describing, in partly narrative, partly allegorical or visionary style, the origin and progress of the love of James I. of Scotland, then a prisoner in England, for a lady of high rank—unmistakeably Lady Jane Beaufort, niece of Henry IV., whom he afterwards married. The poet writes as the royal lover, in the first person, in the Scottish dialect, but with many Midland peculiarities. The imitations of Chaucer, and of a poem once attributed to Chaucer, *The Court of Love*, are very striking; and the poet at the close dedicates his poem to "his dear masters," Gower and Chaucer.

The poem exists in a single MS. copy in what is called the Bodleian MS., a folio containing a collection of various pieces by Chaucer and others, copied by several hands. A memorandum occurring in the middle of the book fixes the date (of that entry at least) as not earlier than 1488. In both the title and colophon of *The Kingis Quair* the poem is attributed to James I., the title adding, "maid quhen his Ma. wes in Ingland." The scribe, therefore, who was evidently a Scot, either found this ascription in the MS. he copied, or else invented it.

Of extraneous evidence we have the statement of a contemporary, Bower, that James was a proficient, not only in all knightly accomplishments, but in music and literary composition; and this is confirmed, or copied, by all who mention James, down to Buchanan. John Maior, however, writing about 1521, adds something of his own. He says that James wrote many poems which were still, in his time, highly esteemed among the Scots, and among the rest "an artistically constructed work" (*artificiosum libellum*) about the queen, composed before he married her, and while he was a prisoner, confined in the castle in which

the lady dwelt. This, of course, can refer to nothing but *The Kingis Quair*.

The difficulties, on the other hand, are these:

No Scottish writer whose works are extant, except Maior, mentions *The Kingis Quair*. Dunbar, in his list of dead Scottish poets, does not include James. While the omission is singular, it can not do away with the fact that the poem (as the MS. shows) existed and was attributed to James in Dunbar's lifetime, at least as early as 1488, and probably much earlier, as no one has suggested that the scribe of the Bodleian MS. was the author.

Another difficulty consists in the close and unmistakeable imitation of parts of *The Court of Love*, a poem, as was said, once attributed to Chaucer, but which Prof. Skeat asserts can not possibly be earlier than the close of the fifteenth century. But, with due respect, it may be said that Prof. Skeat is altogether too cocksure of his canons in matters so fluid as phraseology and versification. Because Chaucer observed certain rules, it does not follow that all his contemporaries or imitators followed them. Who, judging by language and verse alone, would take Chaucer and Langland to be Londoners and contemporaries? And in this very matter Prof. Skeat has involved himself in an awkward dilemma. In the introduction to his excellent edition of the *Quair*, he attributes it unhesitatingly to James, fixing its composition in 1423, and yet (while discussing the language) declares that *The Court of Love* cannot be earlier than the close of the fifteenth century. He ignores the contradiction by passing over in silence the palpable resemblances between the two. There are but three possible explanations: either James imitated *The Court of Love*, in which case it must be older than Prof. Skeat thinks; or the English poet imitated James, which is not the least likely; or both have followed some older, perhaps, French, poem. It is remarkable that while the author of the *Quair* dedicates his poem to his "dear masters, Gower and Chaucer," putting Gower first, there is no imitation of Gower discoverable. Could he have considered Gower the author of *The Court of Love*?

The difficulties arising from the language,

which the critic thinks would have been perfect Midland, if written by James; and from the rather loose indications in the poem of his age when taken, and the time of his capture, which the critic considers as conflicting with other historical data—these do not strike the present writer as very cogent; and, on the whole, we cannot think that Mr. Brown has proved his case. He has, however, made a very interesting contribution to Scottish literary criticism, which should stimulate others to a further sifting of the problem. His calendar of the Bodleian MS., and his collection from the records of all the entries throwing light on James's captivity, are particularly valuable.

WM. HAND BROWNE.

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MYTHS AND LEGENDS.

Myths of Northern Lands, narrated with special reference to Literature and Art, by H. A. GUERBER. 12mo, pp. 319. New York: American Book Company.

Legends of the Middle Ages, etc., by the same. 12mo, pp. 340. New York: American Book Company.

THE conscientious and faithful compiler, who evinces literary taste and ability in the arrangement of the varied material which is brought, for our convenience, into compact form, will lay even the scholar under a debt of gratitude. H. A. Guerber seems to possess in a marked degree the qualities and scholarship necessary for such work, and the two volumes named above meet a long and deeply-felt want for a gathering-up and grouping-together (in a manner attractive to a large circle of readers and not without value to the student) of the threads of narrative and myth which run through Occidental literature for the last thousand years and more. Each of the books aims to give outlines of the legends or myths current in or dating from, the period of which it treats, omitting critical discussion and conflicting details. I believe that such books can be of great value, not only to the "young student" and "the English student of letters," whom the author has especially in mind, but also to the man of culture whose life-work or line of

thought does not coincide with or permit the comparative and critical study of the sources and subjects of modern literature. And the specialist in this line will also often find them a convenient jog to a tardy memory.—To quote from the preface to the *Legends*:

"Many allusions in the literature of our own day lose much of their force simply because these legends are not available to the general reader,"

but he has them here in attractive and convenient analyses.

The outlines are told in direct but not childish language, and the mature reader will not feel that he is consulting a boy's story book when turning to these interesting pages for information. At the same time, Miss Guerber has treated the many *risqué* incidents in medieval narrative with great tact: Nothing of the story is mutilated, but nothing which might excite the fancy of the youthful reader has been included. I refer, for one example among many, to the story of Tristan and Iseult and the power of the love potion. Exception might be taken, as departing from the scope of the work, to the space devoted to the "Story of Frithiof," which is but little more than a synopsis of Tegnér's poem. To be sure it is preceded by an outline of the Thorsten saga, but yet it seems to me that this chapter is inconsistent with the usual apparent practice of the author of drawing her outlines after the original.

The influence of the themes of Northern and medieval myth and legend upon modern literature is shown in both volumes by frequent quotations from Tennyson, William Morris, Longfellow and others, illustrative of statements in the text. Excellent indexes enhance the value of the volumes as books of reference. In general, it must be said that it is very refreshing to find such pleasant and useful work performed so modestly (see the prefaces) and so well that one does not notice the great labor that has been required.

A word concerning the illustrations, since they form so large a part of the attraction of the book for younger readers: They are nearly all reproductions of works by good, even celebrated, artists, and in many cases will serve to impress the text upon the reader.

It is a pity that the indifferent pictures by Pixis have been included. Is it, perhaps, the fault of the half-tone reproduction that the beautiful Iseult is so unattractive? Decided objection must be made to one or two pictures as being misleading. For instance, "Parzival uncovering the Holy Grail" is evidently a scene from Wagner's dramatic opera, and is only mystifying to any one who tries to connect it with the text of the book referring to Parzival's elevation to the guardianship of the Grail. Another instance will serve to show what discrimination is necessary in choosing ready-made illustrations. On p. 130 of *Myths* we read:

"Freya herself, like all the heathen divinities, was declared a demon or witch, and banished to the mountain peaks of Norway, Sweden, or Germany, where the Brocken is pointed out as her special abode, and the general trysting place of her demon train on Valpurgisnacht." The illustration to this is a reproduction, under the title of "The Witches' Dance," of von Kreling's picture of the following from the *Brockenscene in Faust*:

"Mephisto, siehst du dort
Ein blasses, schönes Kind allein und ferne stehen?" etc.,
with Faust and Mephistopheles in the foreground regarding the apparition!

GEORGE STUART COLLINS.
Polytechnic Institute, Brooklyn.

THE COLLINGHAM RUNIC INSCRIPTION.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—In his article in the June number of this Journal, Professor Hempl incidentally treats of the "exceedingly valuable" Collingham inscription, which he reads:—*æstar an-*
swini cu(ning). His authorities are (1) Stephens's figure (ii, recto i, 391) and (2) the report of Haigh (Stephens iii, 183). As to Stephens's figure, the first rune on the right side may be read either *ꝑ a* or *ꝑ o*, it being impossible to tell whether the short line that would complete the *ꝑ* is an intentional up-stroke, or part of the hatching of the surface. Stephens, for whom the drawing was made, says that *ꝑ*, not *ꝑ*, is meant. The figure, then, represents the reading *æstar onswini cu...* The reading

of Haigh given by Stephens (iii, 183) as *æfter auswini*, is according to Hempl, misprinted for *æftær answini*. Having at present no access to Haigh's paper on *The Runic Monuments of Northumbria* (1870), from which Stephens quotes, I cannot verify Hempl's correction. At all events Haigh's *u* in *auswini* does not appear for the first time in Stephens's misprint, *auswini*—or rather the runic —also occurring in Haigh's *Conquest of Britain*, plate ii, fig. 5 (1861). The prominence given by Stephens (i, 391) to the fact that his reading of "the second rune in the name" as  had been confirmed by Mr. Denny and some other gentlemen, in 1862, also seems to show that the rune in question had been differently explained in the reading of Haigh to which Stephens (*l. c.*) refers. Be that as it may, we certainly have, so far, three distinct readings of the pretended "name":—(1) *auswini*, read by Haigh; (2) *onswini*, corrected from (1) by Stephens; (3) Hempl's (and at one time Haigh's?) *answini*.

Only after writing his article, Professor Hempl came across my *Northumbrische Runenstein*. As my account and photographs of the Collingham inscription do not agree with Professor Hempl's reading *æftær answini cu(ning)*, or the theory expounded in his article either, it is only natural that he does not see them in a favorable light. He says that it is evident from my book "that the Collingham cross has weathered badly since seen by Stephens, Haigh, etc." To this I would reply that Stephens, who had not seen the cross, did not find any more runes in the photographs and rubbings sent to him in 1862, than I have been able to discover in the original and in my photographs and rubbings in 1895-6, that he calls the *c* "very indistinct," and the *u* "not quite plain," and that, as we have seen, he disagrees with Haigh as to the first two runes in the so-called name; whereas Haigh, whose "restorations" of the inscription can hardly be taken seriously, admits that

"the traces of letters are not nearly so plain on the casts of 1870 as on those of 1855, for the surface of the stone has suffered from the exposure during this interval" (Stephens iii, 183),

¹ Incomplete form of the  rune, with by-stroke only on the right side.

so that his later reading ought to be regarded with even greater caution than the former.² My own reading, which Professor Hempl through some misprint gives as *æftær ærp- swi(hun)* instead of *æftær || ær)swi(hun)*, rests upon the original, several brush rubbings, and the photographs reproduced by me, plate v, figs. 13 and 14. Of these photographs Professor Hempl remarks that they "are unfortunate, the left side being perfectly black and the right illegible." That the runes on the left side are "almost completely covered by the deep shade" I regret myself (*l. c.*, p. 20). Those on the right side are, however, hardly more "illegible" in the photograph than in the original. As to "the two distinct black strokes of the first rune on the right (which make it look like  rather than )" Professor Hempl declares that they "are evidently the work of the re-toucher's pencil or of accidental scratches on the negative." To this I answer:—(1) They are *not* "the work of the re-toucher's pencil." How could they be? Mr. Thawley of Leeds, the photographer employed by me, of course not knowing or caring anything about , , , or any possible meaning of the inscription before him, could not have put in those two strokes on his own account. Surely Professor Hempl does not mean to say that the photographer had put them in at my direction! (2) They *are* on the negative, but *not* as "accidental scratches." They are on the rubbings, and they are on the original. I am going to have one of my rubbings photographed, and will send a copy to Professor Hempl and to any other scholar seriously interested in the question that will apply to me. From that photograph it will be clearly seen that what I say of the Collingham runes (*l. c.*, p. 20) is borne out by the facts; more especially, that in the first rune on the right side there is no trace of up-strokes, (as in , )³, and that the second rune cannot have been , or any other one stave rune, whereas  is not quite impossible, though much less probable than ( or) .

WILHELM VIETOR.

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² As to Haigh's trustworthiness, see my *Runenstein*, *passim*; for example, p. 15, note 1.

THE COLLINGHAM RUNIC INSCRIPTION.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—In accordance with your request, I have cut types for the runes in Professor Vietor's article, and would here add a few words as to the matter. Professor Vietor has written in a similar vein to the *Academy* (July 7, '96), and to me personally, enclosing a photograph of a rubbing of the stone.

In general, I would say that I very much regret that my words have impressed Professor Vietor unpleasantly, and I assure him that, far from intending to do anything that might give offense, I was quite unconscious of being in danger of doing so. I should judge this would be the last thing a student of runes would be tempted to do to one who makes such a contribution to runic studies as Professor Vietor has in his book. My remarks were added to my article long after it was written, and the necessities of printing did not permit me to give Professor Vietor's treatment of the subject such full consideration as I should have given it, if the note had been a part of the original MS. This is also the cause of the misprint to which he refers: the printer had set *p* for *þ* and when I corrected this in the proof, he put the new type in the wrong place.

I must plead guilty, too, to having only inferred that *aefter auswini* was due to Stephens' misreading Haigh's written *aeftar answini*; for I did not feel like charging even Haigh with thinking *Oswin* could have been written with *au* in Old English.

It is also true that instead of saying "since seen by Stephens, Haigh, etc.," it would have been more accurate to say

"since Haigh, Eamonson, Denny, O'Callaghan, etc. saw it and Stephens studied the photographs and rubbings sent him by Denny and Eamonson."

Now that I have the photograph of the rubbing, I can much better understand and appreciate Professor Vietor's reading, and my only regret is that he did not publish the rubbing in his book by the side of the less successful photographs of the cross. It is evident that the stone is badly weathered; just how much of this has taken place in the last

quarter of a century we need not dispute about. That the inscription contained the name *Oswin* I now seriously doubt, but my doubts extend to other matters too. To judge only from the present condition of the stone as shown in Vietor's photographs, I should feel pretty sure about the following only: 1 *þ* 3 4 5; 6 7 *þ* 9 | *p* 12 etc. 4 is more likely to be *N* than anything else, the *M* is as distinct as anything in the photograph of the rubbing (Professor Vietor regards the right-hand upper stroke as accidental); 3 is probably | or \uparrow ; 6 *F*; 7 *B* or *R*; 9 *F* or *P*; 12 | or the first bar of some other rune, it looks much like *B* (*Swiðberi[hl?]*); 1 and 5 are quite illegible, though we are doubtless justified in reading the word as some form of *aefter*. In attempting to find more in the inscription we can be guided only by the reports of earlier observers.

The remark that seems particularly to have offended Professor Vietor is that as to "the two distinct black strokes of the first rune on the right." Any one accustomed to study photographs will justify me in supposing these to have been made by the re-toucher's pencil; they look exactly so. But, of course, that does not imply any intention to deceive: a photograph frequently fails to "show up" all that can be seen in the original, and the best scholars have not hesitated to make more distinct by re-touching what they and those with them thought they saw in the original. From the photograph of the rubbing it is evident that the black strokes correspond to distinct cuts in the stone; but the way these appear in the photograph of the rubbing leads one to wonder how they are in the stone, and I hope Professor Vietor or one of his friends in England will take the trouble to observe whether they show the same amount of weathering that the rest of the inscription does. They (especially the lower one) look as though they were deeper and more sharply cut than the rest of the letter and of the inscription. Now that I have written this, I perceive that it might be misunderstood, but I am sure I can trust Professor Vietor not to suspect me again of insinuating anything unkind with reference to him.

GEORGE HEMPL.
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**REQUIREMENTS FOR ADMISSION
IN ENGLISH.**

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—In the MOD. LANG. NOTES for January, I am glad to notice some interesting comments by Professor Brown of Vanderbilt University, on the "Requirements for Admission in English." The comments are timely, because Committees appointed by the New England Commission of Colleges, the Association of Colleges for the Middle States and Maryland, the North Central Association, and the Southern Association, are soon to meet in conference to consult concerning the working of the plan thus far, and to consider the choice of books for 1901 and thereafter. A word or two, therefore, from a member of the original Conference which framed the requirement may be proper.

It is true that the books for 1898 differ largely from those for 1897 and the preceding years. This is due to the fact that the books for 1898 and subsequent years were the only ones chosen by the Conference. A system had been in use for some years in New England, and the Conference agreed that

"in order not to distract existing courses in the preparatory schools the books set in the requirements under the years 1895, 1896, and 1897 should be identical with those in the existing New England list."

Under this ruling, which I am sure all the members of the Conference think to have been on the whole a wise one, Defoe's *History of the Plague in London* descended to be a plague to a Conference in no wise responsible for its selection. For the books subsequent to 1897, the Conference undertook responsibility. In the selections certain distinct periods and types were to be represented; historical sequence was to be considered; and prose and poetry were to have about equal representation. It was also intended to choose one work for each successive year of preparation which should present at least as much difficulty, and offer at least as much opportunity, as the Caesar, Cicero, Ovid, Vergil, Xenophon or Homer required in the Latin or Greek examinations.

So much for the work already done. For the work now in hand the Committees very

much desire constructive suggestions. It will be a great assistance if every English Professor interested will send a list of ten books for reading, and four books for study, based upon some definite plan of a four years' preparatory course, and defended by a few words of statement of fitness. These lists may be sent to Professor Baskerville of Vanderbilt University, Professor Scott of Michigan University, Professor Cook of Yale, or to myself. It is perhaps too much to ask busy men to give, in addition, detailed criticism and advice as to the working of the system thus far. But I am sure that the Committees will welcome any assistance in the settlement of the problems involved, and will give most careful consideration to every suggestion.

FRANCIS HOVEY STODDARD.

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SPIELEN WITH THE GENITIVE.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—In the December No. (Vol. xi, 1896), of MOD. LANG. NOTES, there appeared a note by Mr. Edward Meyer on the phrase *Versteckens spielen*. Prof. Thomas is first mentioned as considering *Versteckens* (*Practical Grammar*, p. 200) "a genitive difficult to classify." Mr. Meyer tells us that *Versteckens* is not a genitive, but "merely a verb and its object," that is, *Verstecken uns* is "contracted into *Versteckens*."

A word on *spielen* will show Prof. Thomas to be correct in calling *Versteckens* a genitive. It might be classified as a partitive genitive.—The use of *spielen* with the genitive is of Indo-germanic origin. Examples may be found in Sanscrit, Slavic and Germanic. In the first of these two branches of languages, the genitive represents *that for which* one plays and in the two latter, *that which* one plays. (Cf. Baldes, *Der Genitiv bei Verbis im Ahd.* Strassburg: 1882.) In German *spielen* is only one of many verbs, which as a rule governed the genitive in O.H.G. and M.H.G., but which in M. G. appear with the accusative or prepositional phrases. The yielding of the genitive to other forms may be seen even in O.H.G. To illustrate: twelve verbs which govern the genitive in *Otfried* are used with the accusative

or prepositional phrases in Notker. M.H.G. remains somewhat conservative. The greatest change, as Vernaleken implies (*Deutsche Syntax*, Vol. ii, p. 23), occurs after the sixteenth century.

In German, *spielen* is used with the genitive or the accusative. I have been able to find no examples of *spielen* with the genitive in the other Germanic languages. In O.H.G. and M.H.G. the genitive appears the more frequently; in N.H.G., the accusative. In fact, N.H.G. always uses the accusative if, as Grimm says (*Grammatik*, iv, 673), we except the games of children; for example, *kämmerchens, versteckens, fanges, etc., spielen*. One example from O.H.G. and one from M.H.G. will suffice.

Notker, ed. Piper, Vol. i, 60.24: *tisses spiles spilon ih* (*ludum ludimus*). Neidhart, 19.26: *Spil wir kint balles*.

Other examples may be found: Grimm, *Grammatik*, iv, 673; Baldes (see above); Graff vi, 331; Lexer, 1094; Vernalken, ii 45.*

ERNEST IRVING ANTRIM.
Göttingen.

THE ANGLO-SAXON *geðæf*.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—In addition to the numerous examples from *Boethius* containing some form of *geþafa beon* in the sense of *to acknowledge, confess*,¹ the following from Alfred's *Bloomsbury* may be noted:

bonne sceal ic beo þas geðafa 342, 44. *Ic eom geþafa þas pe þu me segst* (Lat.³ *Fateor, ita est*) 343, 15. *Hu ne were þu ær geðafa þat ic nan wih ne lufode*, etc. 345, 34. *Gif þu hyt ongitten hæbbe, ne hel hyt me, ac beo hys geðafa and beo geðafa þat þu ærart hys þeowa Da cwæð ic, þas ic æom geðafa, etc.* 349, 7, 12, 42. *ymbe hwæt twæst þu nu?* *Hu nu ne were ðu ær geðafa, þat god were aæce and aelmihih*, etc., 350, 27.

These examples would all seem to confirm Blackburn's rendering of *ond hira geðæf bion* (Sweet's *Cura Past.*, p. 23, l. 22).

W. H. HULME.

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* Other communications criticizing Mr. Meyer's explanation of the phrase have been received from Professor H. C. G. Brandt and Dr. F. G. G. Schmidt. Ed.

¹ Cf. Prof. Blackburn's Note, MOD. LANG. NOTES for Feb., 1896.

² Cf. *Engl. Stud.* xviii, 332 ff.

³ Augustine, *Solilog.* Lib. I, Cap. ix, 16.

WILLIE-WAUGHT.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—In the sample pages of a new manual of English literature, now lying before us, we read

"And we'll tak a right guid *willie-waught*," as we have read it fifty times before, and the usual note "*willie-waught*, hearty draught"; one editor copying text and note from another, like sheep jumping over a hedge.

It takes but a very moderate acquaintance with the Scottish tongue to know that there is no such word as *willie-waught*, which nobody ever saw, except in this line. A *waught*, or *waucht*, for a draught, is common enough, and so is *gude-willie*, for hearty, cordial. Some printer—perhaps that of Johnson's *Museum* in which the poem first appeared—misplaced a hyphen, and the world is pestered with *willie-waught* for a hundred years. Jamieson, in his *Scot. Dict.* prints the line correctly. Mr. Douglas, the editor of the excellent Edinburgh (1877) edition of Burns, very justly says: "*Willie-waught* is nonsense; but *gude-willie* or *ill-willie* is a compound adjective in every-day use." Can nobody take this ugly spook of a word to a cross-roads and drive a stake through it?

WM. HAND BROWNE.
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THE AFRICAN *gnu*.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—In a recent inquiry concerning the Hottentots of S. Africa, the question came to my mind whether it might be possible to refer the nomen *gnu* 'an african antelopine species,' to the aryan *go*. This word exists as *go*, *gu*, *gaus*, *gava* in Sanskrit and obtains in some form in the insular Indian dialects.

I assume an intercourse between the Aryan group and the red or yellowish-brown races of S. Africa, but give neither time nor space relationship. There are many things, particularly the family cult and the gender distinction, that may be referred to an Aryan stimulus. S. African prefers *ü* to *ö*; cf. S. African *zebu* to E. Indian *zobo*. The peculiar sound system of the Hottentots would give to cons. *g* a sound whose phonetic value would be approximately *gn*.

GLEN LEVIN SWIGGETT.
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